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The OFFICIAL MAGAZINE of the BBC television series

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Robert Sidaway interview

CENSOR SENSIBILITIES
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VERITY LAMBERT
Tributes to a pioneer

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- *Timelash*
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But How?

The inside story

ISSUE 579
SUMMER 2022
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BBC DOCTOR WHO MAGAZINE

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BBC

Welcome

Happy times and places indeed – it seems we've got *two* new Doctors to look forward to, not to mention the return of Donna Noble. But before all that, Jodie Whittaker will bring her remarkable tenure to an end in a Centenary Special loaded with surprises. With the help of current showrunner Chris Chibnall and incoming showrunner Russell T Davies, we'll keep you up to date every step of the way.

In the meantime, there's a wealth of archive treasures to enjoy. Shiny new discs of Season 22 and *Dr. Who and the Daleks* should arrive any day now, and I've been enjoying the recent HD remasters of Gerry Anderson's *Stingray*. This was the first British television series made entirely in colour, and restoring all those film elements from nearly 60 years ago must have been tricky. The results, however, are stunning. The other day I was comparing notes with one of **DWM**'s contributors, who pointed out to me that in the newly restored episodes you can occasionally see the hands of puppeteers straying into shot. I added that, in the episode I'd just seen, I noticed one of the puppet's hats hovering slightly above its head, as it appeared to have been caught on one of the wires.

Sometimes, watching the restorations of *Doctor Who* episodes can reveal new things too. Last year, Peter Ware told me he'd spotted some unique typography in the title sequences for the first two episodes of *Terror of the Autons*. The DVD certainly didn't have that version of the title sequence, although I gather the Blu-ray recreates the exact typography that viewers in 1971 would have seen.

Which is all well and good, but recently it occurred to me that hovering Supermarionation hats and eccentric title-sequence typography aren't things literally revealed by the luxurious resolution of high definition. That hat *always* hovered above the *Stingray* puppet's head – it's just that I hadn't noticed it before. And this is the problem with upgrading from DVD to Blu-ray, especially when you're watching films and television series that you're super-familiar with. Rather than watching

the *Stingray* crew in the undersea realm of Titanica, or the Doctor trying to outwit the Master, I've found myself watching the *restorations* of those adventures. I feel lucky to own the best possible versions of the programmes I cherish, but maybe I need to remember why I admired them so much in the first place.

While we're at it, maybe it's time to also stop overthinking the forthcoming episodes of *Doctor Who*. It's fun to speculate, but how many people actually know how the on-screen reunion of David Tennant's Doctor and Catherine Tate's Donna will be explained? Let alone the role Neil Patrick Harris' character will play in all of this.

Russell T Davies' plan will be revealed in good time. Until then, whether I'm waiting for new episodes or rewatching old ones, I'm happy to live in the moment.

Marcus

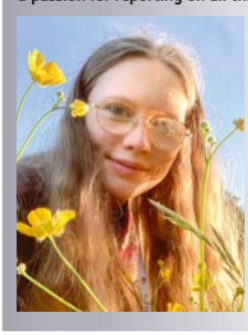
THIS ISSUE'S CONTRIBUTORS INCLUDE

Rob Brown

On page 26 Rob talks to Robert Sidaway, who discusses acting with both William Hartnell and Patrick Troughton in 1960s *Doctor Who* and why he was dismissed from the writing staff of *Crossroads*. Rob and Robert have been working together to restore and re-release Robert's Channel 4 comedy series *The Optimist*.

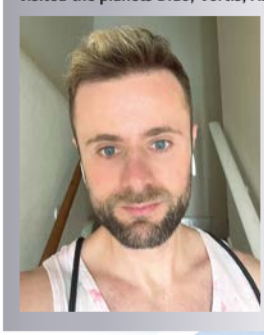
Hannah Watkin

Hannah is a journalist and *Doctor Who* fan with a passion for reporting on all things television, film and creative. After thoroughly enjoying the story of Cleo, Abby and Shawna in *Doctor Who: Redacted* over the past few months, Hannah explores the series and its impact with creators Juno Dawson and Ella Watts on page 22.



Robbie Dunlop

In May, Robbie set his time machine for the 1960s and visited the planets Dido, Vortis, Aridius and Mechanus. Upon his return to Earth (via Nero's palace in Ancient Rome), he turned left for Riverside Studios, where he attended a tribute to the late great producer Verity Lambert. His report on page 32 is not vetoed.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Big-Screen Daleks

Cinemas across the UK will screen the restored Dalek movies this summer.

As well as being released on Blu-ray and UHD Blu-ray (see page 77), the new 4K restorations of *Dr. Who and the Daleks* (1965) and *Daleks' Invasion Earth 2150 A.D.* (1966) will be screened as a double-bill in cinemas from Sunday 10 July. Selected Everyman, IMC, Omniplex, Picturehouse, Showcase and Vue cinemas will be taking part, along with independent cinemas such as London's Barbican. More venues are due to be announced – check online listings for details.

All Made-Up

A Doctor Who-inspired episode of *Glow-Up*, the BBC Three show which describes itself as featuring "amazing transformations and stunning creations from aspiring artists competing to become Britain's next make-up star", is now available to UK viewers on BBC iPlayer.

A prosthetic for Azure.

In the episode, the make-up artists assist *Doctor Who*'s prosthetics designer, Danny Marie Elias, to create alien characters based on Swarm and Azure, as seen in *Flux* (2021).

Visit *tinyurl.com/WhoGlow* to watch the episode.

Danny Marie Elias.

Doctor Beware!

American star Neil Patrick Harris has joined the cast of *Doctor Who* and is currently filming scenes set to air in 2023 as part of the show's 60th anniversary.

The news broke at 6.00pm on Monday 13 June, just 30 minutes after returning showrunner Russell T Davies posted a cryptic message on Instagram, featuring two hearts and a diamond. "Neil Patrick Harris, welcome to Cardiff!" he subsequently posted. "Playing the greatest enemy the Doctor has ever faced. Such a great actor, such a great man, it's an honour and a hoot. Have fun!"

"Never looked more dashing," says Neil Patrick Harris of his latest role.

Neil Patrick Harris began his career as a child actor in the 1980s. On television, his many career highlights include playing the title character in *Doogie Howser, M.D.* (1989-93), Barney Stinson in *How I Met Your Mother* (2005-14) and Count Olaf in *A Series of Unfortunate Events* (2017-19). More recently, he played Henry Coltrane in Russell T Davies' celebrated drama *It's a Sin*. Films include *Purple People Eater* (1988), *The Smurfs* (2011), *The Smurfs 2* (2013) and *Gone Girl* (2014).

On stage, he's won acclaim for his performances in such Broadway productions as *Cabaret* (2003), *Company* (2011) and *Hedwig and the Angry Inch* (2014). His many awards, from the dozens of nominations he's received over the years, include a Tony and five Primetime Emmys.

Russell says, "It's my huge honour to open our studio doors for the mighty Neil Patrick Harris... but who, why, what is he playing? You'll just have to wait. But I promise you, the stuff we're shooting now is off the scale. Doctor beware!"

Neil himself posted on Instagram, alongside the photo (left): "My current gig. Never looked more dashing. Thank you for inviting me into your Whoniverse, @russelltdavies63. I'll try my hardest to do my worst. This Doctor has no idea what's in store. And even if he does... Who cares? Ha ha ha HA ha-ha-ha!"

Sensorites Vinyl

The TV soundtrack to *The Sensorites* will be the next *Doctor Who* release on vinyl from Demon.

First broadcast in 1964, *The Sensorites* stars William Hartnell as the Doctor, William Russell as Ian, Jacqueline Hill as Barbara and Carole Ann Ford as Susan.

The TARDIS lands on board a spaceship, in orbit around a planet known as the Sense-Sphere. The Doctor and his companions learn that the human crew have been imprisoned on their craft by the Sensorites, who blame them for the introduction of a fatal disease. When the Sensorites steal the TARDIS lock, the travellers are forced to go with the aliens to their planet and attempt to broker peace between the races. But many dangers lie ahead...

Originally released on CD in 2008, and here presented across 3 x 140g 'Sense Sphere marble' vinyl records, the soundtrack is narrated by William Russell.

An embossed, frameable art print accompanies the coloured vinyl LPs, presented in individual pockets which, when placed in order, reveal a double-sided composite illustration. An accompanying booklet supplies cast and credits, and inner bags feature complete episode billings.

The Sensorites will be released on 22 July, price TBC.

Connections and Lies

The audio adventures of the Eighth Doctor, starring Paul McGann in the role he first played in the 1996 TV movie, will resume later this year in two box sets.

Producer David Richardson says, "It's a brand-new start for the Eighth Doctor. After ten years of long-form interconnected storytelling, the range begins again with standalone stories. Each box set can be enjoyed in isolation. Neither approach is better or more successful than the other; it's simply just time for a change.

"It begins some time after the ending of the last Eighth Doctor audio adventure, *Stranded*, and at the same time some time before it – if you've heard that final episode, you'll understand! There are battles to fight, people to save and enemies to defeat. Some will be familiar, yet many will be new. There are so many stories yet to tell in the Eighth Doctor range."

The first new box set, *The Eighth Doctor Adventures: What Lies Inside?*, will be released in November and contain two stories: *Paradox of the Daleks* by John Dorney and *The Dalby Spook* by Lauren Mooney and Stewart Pringle.

The combined cover art for the two new Eighth Doctor releases.

Hattie Morahan, Nicola Walker and Paul McGann.

The second box set, *The Eighth Doctor Adventures: Connections*, will be released in December and contain three stories: *Here Lies Drax* by John Dorney, *The Love Vampires* by James Kettle and *Albie's Angel* by Roy Gill.

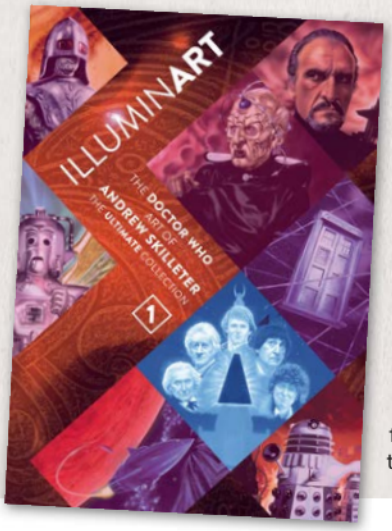
The cast includes Nicola Walker (Liv Chenka), Hattie Morahan (Helen Sinclair) and Nicholas Briggs (the Daleks).

The sets are available to pre-order now from *bigfinish.com* price £19.99 (CD plus digital) and £16.99 (digital only).

Illuminart

The first volume in a new series compiling the work of artist of Andrew Skilleter, who painted many of the most admired *Doctor Who* book covers during the 1980s, will be published later this year.

Illuminart will cover most of Andrew Skilleter's *Doctor Who* art alongside personally selected pieces from his extensive work in other areas, such as *Star Wars*, Dan Dare, Gerry Anderson, BBC Video and much more. He shares sketches, preliminary drawings, in-progress images and many unpublished and unseen commissions, accompanied by commentaries from himself and fans.



Andrew says, "At my time of life I felt it is now or never to bring my work together in three volumes as the definitive collection. It's a huge commitment for me and can only be achieved by the continuing support of fans and influencers! I love books and it's a privilege to lavish time on producing something that will look and feel amazing. While each volume will stand on its own, the trilogy will represent the ultimate collection of my artwork."

Visit *andrewskilleter.com* for more information and to pre-order.

Terrance Dicks Day

A one-day event celebrating one of *Doctor Who*'s best-loved writers will take place in London this autumn.

The *Doctor Who* Appreciation Society and fan group The Whoovers, in partnership with the Dicks family, will present *Terrance Dicks: A Celebration* at Hammersmith's Riverside Studios on Sunday 2 October.

Guests scheduled to appear include Nicholas Briggs, Paul Cornell, Peter Darvill-Evans, Prentis Hancock, Emma Reeves, Nigel Robinson, Edward Russell and Gary Russell, with more to be announced in the coming weeks.

Autographs will be available to purchase on the day and there will also be a photo studio. All proceeds will be donated to Save the Children, which for many years was Dicks' chosen charity.

Tickets, costing £40 each plus booking fee, are available from Eventbrite at *tinyurl.com/DWASDicks*

Email *terranceacelebration@gmail.com* for more information.

Pets in Time

The *Doctor Who* Appreciation Society has published a new book in support of the RSPCA.

Motivated by the serious challenges the animal welfare sector has faced during the pandemic, *Pets in Time* is a book that offers anecdotes from "actors, writers and production crew from the world of *Doctor Who* as they relate moving and hilarious stories about their own very special pets."

Contributors include Bob Baker, Colin Baker, Nicola Bryant, Andrew Cartmel, Janet Fielding, Stephen Gallagher, Colin Howard, Louise Jameson, John Leeson, Katy Manning, Wendy Padbury, Mark Strickson, Sarah Sutton and Mike Tucker. The book is edited by Ian Wheeler and features artwork by Colin Howard, Nick Miller, Jey Parks and Raine Szramski.

Pets in Time costs £10, including delivery. Visit *dwasonline.co.uk* for more details and to order.

Galaxy Forum

Your views on the world of *Doctor Who*...

Send your letters, artwork and photos to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Custom *Doctor Who* action figures by Aaron Lowe.

Hot on the heels of Ncuti Gatwa's casting announcement came the news that David Tennant and Catherine Tate were returning to the series as the Doctor and Donna...

ALLONS-Y!

TREVOR DONNELLY DUBLIN
I'm an old-school, dyed-in-the-wool *Doctor Who* fan. I've loved the show for as long as I can remember; over 40 years now. The return of an old Doctor or an old companion has always been a thrill, and seeing Tegan and Ace in the trailer for Jodie Whittaker's last episode was just amazing. However, the bombshell of Tennant and Tate returning has me more excited than I've been since I first saw an advert for *The Five Doctors* as a five-year-old, in 1983. As an adult, the only thing that has come close for me was seeing Sarah Jane and K9 coming back in 2006!

On a personal level, my 13-year-old son has just recently discovered the joy of *Doctor Who* for himself (surprising it took him this long in a house filled with DVDs and Target novelisations). He is currently midway through the Matt Smith era and loving it, but Ten and Donna are his absolute favourites. I'm delighted that he is going to get to experience another story with his favourite TARDIS crew.

AIDEN GOOCH EMAIL
It's the news that blew me away. Of course, there were many rumours but to finally see it confirmed has made me very excited. The Tenth Doctor and Donna were my favourite TARDIS team growing up – seven-year-old me would be buzzing!

Donna by Robert Sienicki.

DAVID PARKINSON EMAIL
What a joy it is to be a *Doctor Who* fan this year! Though it is tinged with sadness over the departure of Jodie Whittaker's Doctor – she has been nothing short of sensational in the two Specials we have had so far, and without a doubt she will be just as, if not even more, sensational in the upcoming Centenary Special.

In addition to this, the reveal of Ncuti Gatwa's casting and the return of David and Catherine to the show as part of the 60th anniversary celebrations are beautiful, soul-elevating moments we don't get enough of!

That the announcement of two characters who last appeared together on screen 12 years ago has generated such excitement, positivity and joy among casual viewers, diehard fans and onlookers alike is a sign of just how important an institution *Doctor Who* is.

BILLY HUGHESDON EMAIL
I loved the dynamite duo of the Doctor and Donna. Their banter was spot on and they were always fun and energetic. They truly seemed like friends who'd do anything to help one another. Their story was tragic, and full of rich character growth. So, if asked if I'm looking forward to seeing these two together on screen again, then my answer is a big fat yes!

If David and Catherine are reading, all I have to say to them is this: "I hope you have a great time back in the TARDIS and myself and other fans cannot wait to see you again!"

THIBAUD GIB FRANCE
Feeling incredibly grateful to be able to witness the iconic Donna Noble and the wonderful Tenth Doctor being reunited. Catherine and David make the best duo with their funny, explosive yet moving chemistry that brought life to Russell's most beautiful scripts. They touched so many hearts across the world and they've just started to do it again...

STAR LETTER

SAMUEL JOHNSTONE
EMAIL
Growing up in the 2000s meant growing up with David Tennant and Catherine Tate, as *Doctor Who* was everywhere. It was on the telly, on our pencil cases and lunchboxes, and being relived on the school playground. Personally, 2008 was the best year to be a young *Who* fan, with an incredible series that merged with its spin-offs and brought back all of my favourite characters.

Companions old and new join the two Tenth Doctors in *Journey's End* (2008)

Once, in school, we were asked to build a paper photo frame to celebrate family. Unfortunately, I didn't have the skills for craftwork, nor many family photos that weren't locked away in family albums – and I didn't want to run the chance of ruining a precious family photo with scissors, glitter and glue! So I cut out photos from the TV guides promoting Series 4. The look my teacher gave me when I tried to argue that a photo of the Doctor, Donna, Martha and a Sontaran represented family was one I'll never forget. But to the seven-year-old me they were. And in 2023, with David and Catherine returning, it'll be a family reunion. Thanks Russell, David and Catherine for everything.

Samuel's letter wins him a copy of *Out of Time 3: Wink*, starring both David Tennant and Colin Baker as the Doctor. It's available now from *bigfinish.com* priced £10.99 (CD plus digital) and £8.99 (digital only).

Clara and the Twelfth Doctor by Avery Buffington.

The Sixth Doctor by Jordan Weeks.

GUY ROULSTONE EMAIL
I have truly never been more overjoyed by a *Doctor Who* announcement than I was when it was announced that David and Catherine are returning to the series. I was only eight years old when the Tenth Doctor first appeared on our screens in a blaze of regeneration energy in 2005, and I fondly consider him to be 'my Doctor'. Some of my favourite stories also feature Donna, particularly the prophetic *Turn Left* [2008]. I hope the delight that so many of us felt in response to this news (so much so that our excitement temporarily crashed the official *Doctor Who* website) shows that fans of the show will always make time for revisiting old favourites.

Then there was yet more casting news. *Heartstopper* star Yasmin Finney is joining *Doctor Who*... as Rose!

NEW ROSE

ALEXANDER NEFF EMAIL
How can Yasmin Finney be playing Rose? I wouldn't rule out her playing an alternative version of the character. She does have many facial similarities to Billie Piper...

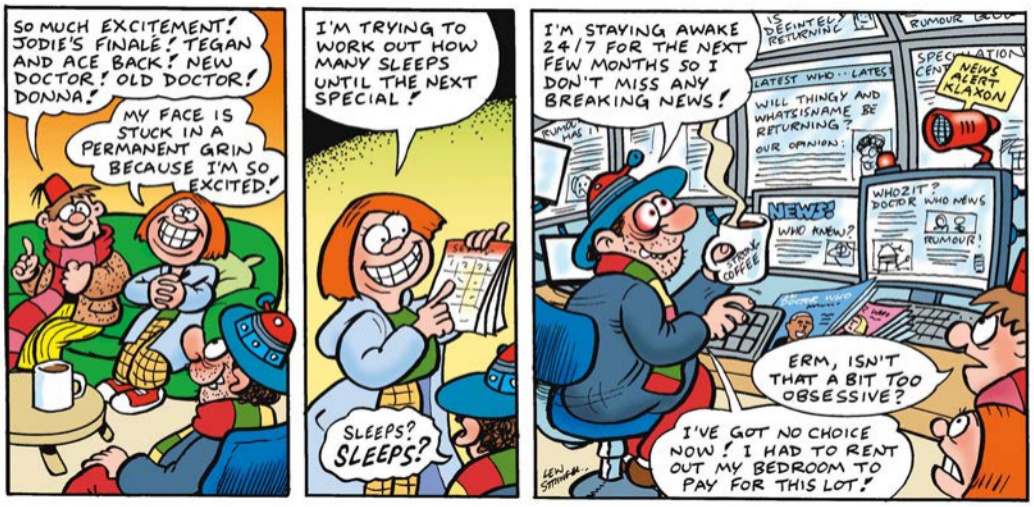
LILY PANDO EMAIL
I started watching *Doctor Who* long before I figured out I was a girl and have continued watching it long since. The announcement that the series will have a trans woman in it is absolutely thrilling and deeply emotional, no matter who she's playing.

HARRY BOUCH EMAIL
Like many others, I was absolutely delighted to hear that Ncuti Gatwa was cast as the Doctor and Yasmin Finney as Rose. I have no doubts that Russell T Davies was right in casting them in their respective roles and I look forward to watching them. It's also nice to see LGBT representation in the show increase, as it is something which is incredibly important for people to see – it shows to people that are they are valid and have a place in this world.

Doctor Who has always attracted members of the LGBT community; they, and I include myself as a bisexual man in this, have always found it a show we can relate to and a family we can belong to. When my true self was in the closet, *Doctor Who* was my comfort zone, my familiar retreat which reminded me that everything would work out in the end. I hope that it makes more people comfortable as it did for me. I'm pleased that I get to witness the future of *Doctor Who* and I know that it will continue and flourish. →

Yasmin Finney by Ken Holtzhouser.

The Daft Dimension BY LEW STRINGER



WHO TUBE

This issue's selection of *Who*-related videos...

An investigation into how Terry Nation came up with the Time and Space Visualiser for 1965's *The Chase*.
Go to: *tinyurl.com/NationTSV*

Jason Arnopp takes a nostalgic look at the packaging of the first VHS releases of the 1960s Dalek movies.
Go to: *tinyurl.com/DalekVHS*

A fan-made tribute to Patrick Troughton's Second Doctor in the form of a trailer for a new story – *Shadow-World*.
Go to: *tinyurl.com/ShadowWho*

An introduction to the ambitious fan-made film series starring Dominic Martin as the Purple Doctor.
Go to: *tinyurl.com/DocDom*

The official trailer for *Out of Time 3: Wink*, featuring the Sixth and Tenth Doctors and Weeping Angels! Go to: *tinyurl.com/BFwink*

ON TWITTER...

@Faiz_R Revisiting some great articles in **DWM**'s 40th-anniversary issue (544) which includes an interview with returning showrunner royalty Russell T Davies. Admire both his talent and his drive to keep **DWM** as a central part of his ambitions for the show.

@stu_neville Mid 70s, I would have been around 10. No problem accepting Peter Cushing as Dr Who. Am still disappointed they didn't let Bernard Cribbins reprise his 60s role in the Tennant era, though. I was sure they were going to, given Wilf's alien obsession. Missed opportunity.

@r_d_rhodes In about 1972, the Dalek movies took me from casual *Doctor Who* viewer to regular viewer, seeding what, later, became 'a fan'. They have much to answer for!

@ConnartyJames In 1980 I saw *Daleks Invasion Earth 2150 A.D.* sitting cross-legged on a gym hall floor as part of a Saturday morning film show. I'd be about 7 at the time and very confused that Dr Who didn't wear a long scarf or eat jelly babies. Cushing was my first 'other Doctor' – at least until 1982!

@Irongron1 I remember seeing the Dalek movies on TV and thinking there was one for every Hartnell Dalek story. Sad to see that *2150 A.D.* was the last one.

→ Now let's look back at some of our recent coverage of the 1960s Dalek movies...

Dan and Yaz by William Carter.

The Doctor, Yaz and Dan by Jamie Courtier.

DALEKS' INVASION 578

TONY GITTINS EMAIL

The comic strip in **DWM** issue 578 was amazing! Who'd have expected the Mechonoids to return and meet Peter Cushing's Dr Who and Susan? Not me, that's for sure. While it would have been good to see the Mechonoids meet the Thirteenth Doctor, I enjoyed their battle with the movie Dr Who.

MICHAEL GRIFFITHS EMAIL

Just read the *Out of the Tardis* feature with Jill Curzon [Louise in *Daleks' Invasion Earth 2150 A.D.*]. It was a thought-provoking interview. What a lovely lady, with a strong belief in life. She has had a fantastic past and is still looking forward to the future.

STEVE TRUMP UPMINSTER

Just wanted to say thanks for the wonderful *Out of the Tardis* feature with Jill Curzon. Such generous thoughts run throughout the entire interview. I keep reading back the passage, "If you've got to do something difficult, don't let that devour your day..." A fine philosophy that I really should try to keep in mind the next time an awkward work meeting pops up in my diary. I'll be on the lookout for Jill's book when it is published.

JEREMY DUNCAN DALLAS

I used to dismiss the Dalek movies as they were not part of the continuity of the TV series, but now I love them. Hot take: they are better than the William Hartnell serials they are based on.

Daleks' Invasion Earth 2150 A.D. is released on Blu-ray/UHD Blu-ray in July. We'll have more on the films in the next issue. Meanwhile, have you been listening to the new spin-off audio drama *Doctor Who: Redacted*?

PODCAST PERILS

ANDREW CURNOW EMAIL

I will admit that 'podcast spin-off' is not a phrase to particularly excite this 50-year-old, but nevertheless I thought I'd give it a spin – and I was very glad I did. In as far as comparisons are of any use, *Doctor Who: Redacted* puts me in mind of *Who Killed Kennedy* [Virgin Books, 1996], or even **DWM**'s own *UNIT Exposed* Special from 1991. Like those two publications, *Redacted* takes lots of different *Who* stories and elements and weaves them together into a 'real world conspiracy' scenario. And there's something thrilling in a hard-to-describe way about referencing both Martha Jones and Yaz Khan in the same episode, deftly merging old and new. It's inventive, fun and, just in case there was ever any doubt that it was *Doctor Who*, there are also some stonking great cliffhangers!

ELIZA HYDE EMAIL

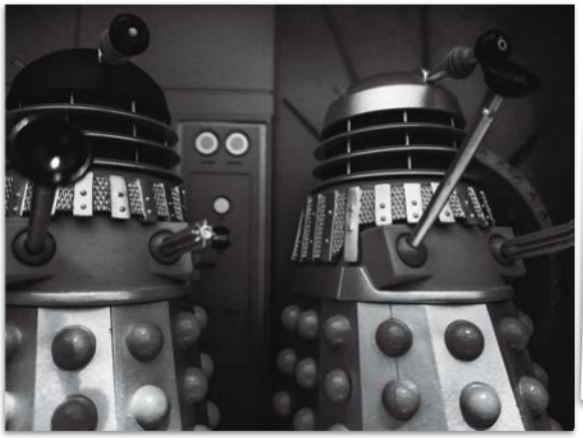
Doctor Who: Redacted has been a fantastic listen so far! It's a beautiful combination of spooky thrills and character drama, providing an excellent entrance point for newer fans of *Doctor Who*, but with plenty of 'Easter eggs' and teasers for long-term enthusiasts.

It has been a joy, in particular, to see some positive trans representation in *Redacted*. Writer Juno Dawson and star Charlie Craggs will no doubt become role models for trans fans of all ages after this, at a time when they're needed more than ever. How brilliant that our favourite show still manages to champion inclusivity and acceptance unconditionally.

Turn to page 22 for an interview with *Redacted* creators Juno Dawson and Ella Watts. And finally...

GARY IRELAND GLASGOW

I'm sure there is a perfectly reasonable explanation as to why the 17th-century doorway to the basilica San Martino ai Monti in Rome looks like a 20th-century police box. Perhaps Russell T Davies or Big Finish will be able to shine some light on this one day... **DWM**



Daleks by @Move_1022

The doorway to the basilica San Martino ai Monti in Rome. Photo © Gary Ireland.

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

NUPTIALS

Karen Gillan married her partner, comedian Nick Kocher, at Castle Toward in Dunoon on 15 May, with **Matt Smith** among those in attendance. Congratulations to the happy couple!

AWARDS

In the Queen's Platinum Jubilee honours, **Helen Worth** was awarded an MBE for services to drama, so congratulations to her too. **Bonnie Langford** and **Peter Purves** were among the 150 national treasures aboard open-top double-decker buses for the Jubilee parade on 5 June. A number of Daleks also joined the pageant.

Congratulations also to **Sophie Aldred** and Reeltime Pictures for winning Best Documentary at the Pure Magic International Film Festival, for *Lockdown: The Doctor Fans' Survival Guide*.

TELEVISION

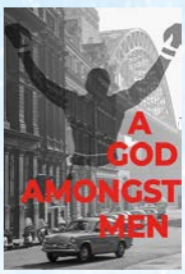
Neil Gaiman's *The Sandman* is coming to Netflix, with the character of Constantine reimagined in the form of **Jenna Coleman**. The show, which also features **Sanjeev Bhaskar**, **Nina Wadia**, **Stephen Fry** and **Ferdinand Kingsley**, premieres on 5 August.

Jenna Coleman as Constantine in *The Sandman*.

Further casting has been announced for **Russell T Davies**' forthcoming *Nolly*, starring Helena Bonham Carter as *Crossroads* legend Noele Gordon and directed by **Peter Hoar**. **Mark Gatiss** will be taking the role of Gordon's friend, comedian Larry Grayson.

The cast of psychological thriller *The Devil's Hour*, executive produced by **Steven Moffat** and coming soon to Amazon Prime, includes **Peter Capaldi**, **Jessica Raine**, **Nikesh Patel** and **Meera Syal**.

Sky will be bringing back the successful *Fantasy Football League* TV series, based on the 1990s original that featured Frank Skinner and David Baddiel, with new hosts Elis James and **Matt Lucas**.



FILM

Christopher Eccleston has been attached to the forthcoming Muhammad Ali film *A God Amongst Men*, which is in the works with Studio Pictures.

Pearl Mackie's latest film, *The Deal*, has launched exclusively in the UK, US, Canada and Latin America on the Roku Channel.

RADIO

In the sixth series of BBC Radio 4's biography of **Richard Wilson**, *Believe It!*, the actor goes back to his birthplace, Greenock, accompanied by **David Tennant**.

Matt Lucas as Nardole in Series 10 of *Doctor Who* (2017).

Pearl Mackie as Kabira in *The Deal*.

Other guests including **Arabella Weir** and **Ian McKellen**. The episodes are on BBC Sounds now, and will be available to listen to for over a year.

A *Doctor Who* script editor with a radio show? If you like the sound of that, then hop over to *reclaimedradio.com* where **Andrew Cartmel** curates his own show featuring jazz, film scores, hard-edged blues and more.

Simon Callow, Kerry Ellis, Denis Lawson and Bonnie Langford in *Anything Goes!*

STAGE

Bonnie Langford and **Simon Callow** lead the cast of *Anything Goes!*, which returns to London's Barbican Theatre at the end of June and stays there until 3 September.

ONLINE

John Bishop's *Three Little Words* podcast is now into its third series exclusively on Amazon Music, with guests so far including **Jodie Whittaker**, **Jessica Hynes**, **Aisling Bea**, **Jacob Anderson** and **David Morrissey**.

TOBY HADOKE

OBITUARY

Don Smith

Radio Times photographer **Don Smith** took many images that will be familiar to fans of *Doctor Who*, dating back to the magazine's first photoshoot with the original TARDIS crew in September 1963. He died in May at the age of 89.

THIS MONTH IN... 1980

K9, Tom Baker (the Doctor) and Lalla Ward (Romana) on location in Brighton for *The Leisure Hive* (1980).

The Denys Fisher K9 toy.

A cutting from *The Sun*, published 12 July 1980.

K9 would make his last regular appearance in *Warriors' Gate* (1981).

SATURDAY 12 JULY

It was *The Sun* wot won it, or so they made out. *K9 LIVES!* ran its triumphalist headline on Saturday 12 July. "Reports that BBC Television was about to KO K9 have proved false," wrote Judy Wade, reminding readers how "Thousands of young viewers wrote to *The Sun* to protest when it was reported that K9 would be cut out of key episodes in the next series. It was feared the super pooch was headed for the scrap heap..."

your super Sun has the best telly stories and pictures

K9 LIVES!

Dr Who's dog will still have his day

Saved

Letters

She was referring back to her colleague Hilary Bonner's shock front-page story of five weeks earlier. *Will the cruel Beeb really kill off K9?* asked the headline on Saturday 6 June. "The canine computer has been axed from key episodes in the next series. And last night the BBC was believed to have put the bite on for good." The programme's new producer, John Nathan-Turner, refused to confirm or deny the rumours: "It is true that K9 will be rested from some episodes. But the scripts for the final programmes have yet to be written." Bonner even got a quote from celebrity dog trainer Barbara Woodhouse, who'd met K9 on Terry Wogan's chat show the previous week. "I thought K9 was extremely well-behaved," she said.

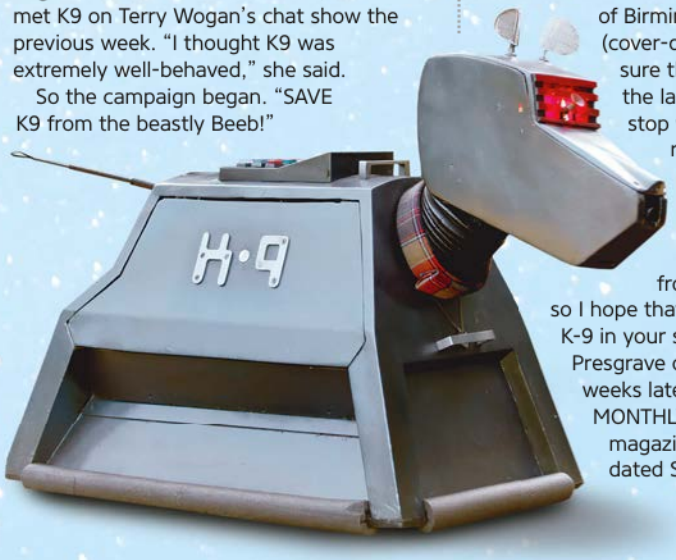
So the campaign began. "SAVE K9 from the beastly Beeb!" exhorted the tabloid. "Help the superdog who has seen off the Daleks" – true – "and Ice Warriors" – false – "win his toughest-ever battle.

Send your protest to K9, The Sun, 30 Bouverie Street, London EC4."

And send them they did. 14-year-old David Stew of Coventry, who'd been watching the programme since he was a toddler, nursed an ambition to handle K9. "I want to be a TV special effects man when I leave school, and I have visited the BBC to see how K9 works," he said. "He is the best thing that ever happened to the series." 12-year-old Gary Milton of Ilford was moved to thoughts of violence: "If the producer decides to exterminate K9, I hope K9 exterminates him first." Nine-year-old Roseanne Serrelli, another Ilfordian, appealed to the highest possible authority. "I wrote to the Queen because she is a dog lover herself," Roseanne told *The Sun*. "And I got a very nice letter back."

Nathan-Turner appeared to backtrack on 12 July, insisting that K9 would definitely appear "in 20 of the next 28 episodes" (not technically correct, as it turned out). But news travelled slowly in the pre-internet age – and throughout that summer, there was no matter of greater concern for the readers of *Doctor Who Weekly*.

"Is it true that they are writing K-9 out of Dr Who?" fretted Ian Tutty of Birmingham in issue 41 (cover-dated 23 July). "I'm sure that we haven't seen the last of K-9, so I should stop worrying if I were you!" replied the Doctor – in those days a Marvel UK employee. "I was sad to hear that K-9 may be stoppped [sic] from your TV adventures, so I hope that your magazine keeps K-9 in your stories," implored Paul Presgrave of Nuneaton a few weeks later, in the "1ST GREAT MONTHLY ISSUE!" of this magazine (numbered 44, dated September). "Is K-9 really being axed from Dr Who?" urged a still-unsatisfied Simon Gartons in October.



"Cynics at the BBC – of whom there are many," asserted the *Daily Mail*, seeking its own snarky angle, "say the programme's bosses want to put K9 down but are reluctant to do so until after Christmas. The reason? They don't want to upset the nation's toy shop owners who hope to be selling an awful lot of K9 toys for presents."

If the back rooms of the nation's toy shops were still stuffed full of teetering heaps of Palitoy's Talking K9 (£7.90) and Denys Fisher's 'friction action' K9 (£2.99) from two Christmases before, they might have had a point. That said: October's *Doctor Who Monthly* included a half-page ad for Denis Alan Print's new range of 100 per cent cotton K9 T-shirts and sweatshirts – in beige, white, grey and wheatmeal, T-shirts priced £2.50 (children's sizes) and £2.75 (adult sizes), sweatshirts £5.25 and £6.75 respectively. Meanwhile, the publisher Sparrow was preparing to launch a series of four K9 picture books, written by his co-creator Dave Martin, onto the Christmas market. And it's certainly true that K9 would ultimately depart the programme on Saturday 24 January 1981, in the final episode of *Warriors' Gate* – with timing that far from disproved the *Mail*'s suspicions.

It was all a publicity scam, of course – as Nathan-Turner finally admitted in his *Memoirs*, first published in **Doctor Who Magazine** 14 years later: "it was fascinating to see two national newspapers competing with each other in a 'Save K9 Campaign', and days later watching both of them attempt to take the credit for their readers saving it. I learnt from this tactical exercise, and used it again..." **ALAN BARNES**

ALSO THIS MONTH

K9 wasn't the only *Doctor Who* regular on their way out of the TARDIS. For Lalla Ward, there were always "ghastly things going on, and frightful enemies, and horrible monsters to battle with" while playing Romana – but once she'd left *Doctor Who*, she told interviewer Michael A on children's question-and-answer show *Ask Aspel*, "I really don't know what I shall be up to..."

Lalla Ward on *Ask Aspel*.

Getting the Band Back Together

Doctor Who's incoming showrunner **RUSSELL T DAVIES** describes an emotional reunion and addresses some unusual sightings on the streets of Camden...

Hello, faithful readers. I must say, I thought I knew the size, scale and madness of *Doctor Who* publicity, but when the announcement of David Tennant and Catherine Tate's return actually made the BBC One News – on yer proper broadcast terrestrial TV – even I went, "Blimey!"

There's so much to tell you. And yet, I've still got to shut up. The full story can be told once we hit 2023 – including the vital role played by this venerable old magazine. Yes, **DWM** itself has been shaping the future, in ways I bet you can't quite guess. It's a brilliant and truly surprising tale. But it'll have to wait!

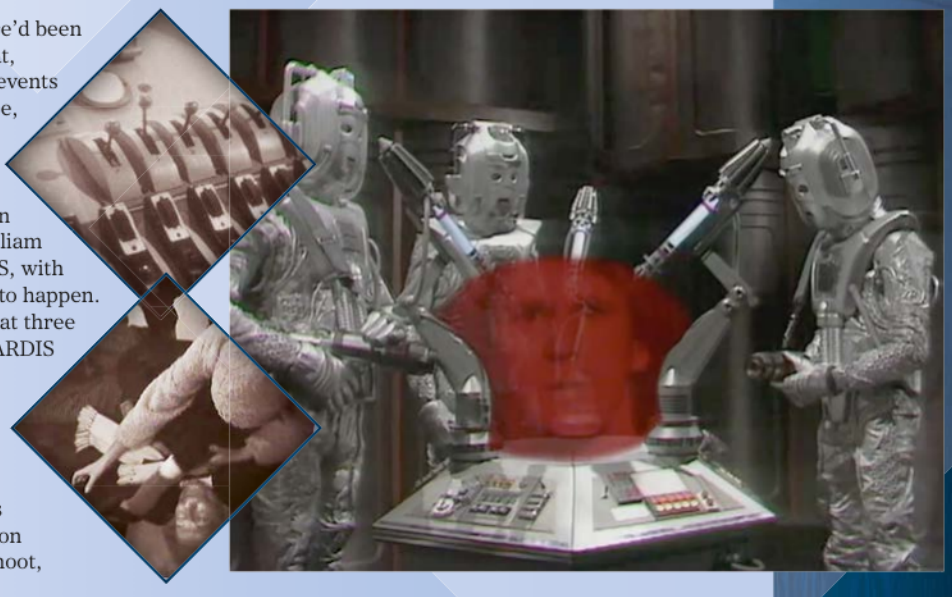
Suffice to say, an awful lot of planning went into that press release, timing it with Ncuti's announcement too. The idea goes way back, to Christmas 2020. And then a million emails and setbacks and schedules – not to mention the script! All ending with that photoshoot, the one you can see here, in Studio 1 of Bad Wolf in Cardiff on Tuesday 3 May. Given the pandemic, plus added secrecy, that day was the first time Jane Tranter, Julie Gardner, Phil Collinson and I had actually seen our old friends David and Catherine in person! Much hugging and hooting. And that was just Day One!

The success of *Doctor Who*, which we wouldn't swap for anything, means every move is scrutinised.

And yes, I know, some of you wish there'd been no press release at all. I recognise that, I promise you. Yes, we all wish these events could arrive on screen as a complete surprise, shocking all the viewers at once. I wish! I remember the Cybermen unexpectedly arriving at the end of Part One of *Earthshock* with such a thrill. Hey, I can even remember the end of *The Tenth Planet* – William Hartnell collapsing to the floor of the TARDIS, with none of us knowing what the hell was about to happen. (I didn't understand his collapse; all I knew, at three years old, was that all the switches on the TARDIS console were moving of their own accord, and little RTD thought that was absolutely terrifying. Who needs monsters? Switches!)

But it's a different world, now. The success of *Doctor Who*, which we wouldn't swap for anything, means that every move is scrutinised. And we knew that we had location filming to come, in the second week of the shoot, out in public, in the heart of Camden. And yes, even then, the production team still has options. We could be spotted in public and deny, deny, deny. That's the Marvel strategy. Tobey Maguire and Andrew Garfield were spotted on the set of *Spider-Man: No Way Home* almost a year ahead of its release. Marvel said nothing. Brilliant! But *Doctor Who* isn't the same. Marvel is a vast studio with the power to exert an omertà. *Doctor Who* is smaller – beautifully smaller – and more chatty. Its fans have been talking to each other, years before these newcomers came along. Plus, the Camden shoot was big! It would be far more than a glimpse. Add to that, the fact that the BBC is a public service broadcaster; there's a genuine debate about how much it could deny a visible truth.

So, trust us, we made the right move. We had to own the moment, and make the best of it. We decided to celebrate this magnificent return, instead of seeing it spoilt by bad photos and gossip. And remember, there are tons of people who don't follow this stuff. Some viewers still →



Opposite page: David Tennant and Catherine Tate – reunited in Cardiff on Tuesday 3 May.

Above: Former and future showrunner Russell T Davies.

Below left inset: The switches on the TARDIS console move as the Doctor (William Hartnell) collapses in Episode 4 of *The Tenth Planet* (1966).

Below right: The Cybermen appear in the cliffhanger to Part One of *Earthshock* (1982).

SUPERHERO TEAM-UP!

The first time around, the Tenth Doctor and Donna Noble's partnership made a big impact on audiences – as well as the production team. "I loved working with Catherine," *Doctor Who*'s producer Phil Collinson told **DWM**'s Benjamin Cook in 2007. "She's clever, and collaborative, and generous, and funny, and I could gush about her all day. Catherine grabbed the part with both hands, wasn't afraid to make Donna unsympathetic, and certainly isn't worried about stepping into anyone else's shoes. She'd walk onto set, start to rehearse a scene, and I'd stand and marvel, because she'd pitch it absolutely right."

In 2008, Russell told **DWM**: "As if we didn't know what we were doing. After four years! All of us – Julie [Gardner], Phil, David, all of us – were utterly confident of what a fine actress Catherine is and how brilliant she would be. The proof is there now... She's every bit as magnificent as I promised she would be."

David Tennant and Catherine Tate clearly enjoyed working with each other too, as they explained in interviews with Benjamin Cook in 2008. "As a person, as a human being, David is so inclusive," said Catherine. "I felt like we'd known each other for ages. It really was like that on [the 2006 Christmas Special] *The Runaway Bride*. I suppose it's quite common that actors get swept along and believe their own hype, but David is too intelligent for that."

"I'll see her again," said David, predicting what would prove to be the first of Donna's comebacks in *The End of Time* (2009-10). "Catherine's a big part of the show. I think what she did with Donna is so, so brilliant, so affecting, and funny, and sad. She fills every moment on screen with unexpected things, and I'm so glad that I got the chance to do all those stories with her."

Did that success change Catherine? "To be honest, I'm the wrong person to ask," she said. "You'd have to ask my butler." GREG MARTIN

Top: The Doctor and Donna in *Partners in Crime* (2008).

Above inset from top: David and Catherine with producer Phil Collinson at his leaving do in 2008; Donna starts to remember her past in *The End of Time* (2009-10).

Right: The Doctor and Donna's first adventure together – *The Runaway Bride* (2006).

→ have no idea what's about to happen. There will be tons who are still shocked and amazed whenever a new Doctor arrives on screen!

According to the plans, that's all the news for now. Although there might be information leaking beyond our control. For example, at the time of writing, we're six days away from a night shoot in Cardiff in which some monsters might be glimpsed. Monsters which might well be familiar to readers of **DWM**. Well, familiar, but new. Whatever that means. But there, maybe, for once, we can try deny, deny, deny.

Because let's get back to the plot! How the hell can the Doctor and Donna be reunited? You're sci-fi fans, you know the score, there are all sorts of possibilities ahead. Virgin Publishing once had a fine range of novels called *The Missing Adventures* – is that was this is?

At the time of writing, we're six days away from a night shoot in Cardiff in which some monsters might be glimpsed.

A mysteriously forgotten excursion for the TARDIS in between *Planet of the Ood* and *The Sontaran Stratagem*? Or maybe it's a multiverse thing, they're all the rage these days. Maybe this is a Doctor and Donna from Universe 557, all set to collide with our own. Then again, maybe, just maybe, this return is so impossible that it's actually an intricate illusion created by an old enemy of the Doctor's. Or maybe an old enemy of Donna's. Nerys! Of course, I wouldn't give that away in the pages of **DWM**, would I? But then again. This magazine is the first place I ever revealed the name of Billie Piper's Rose (in issue 340). So read carefully. There are truths in here.

But anyway, park that for now. Because there's a bigger story to come. The countdown to the magnificent Jodie's final episode. And my old mate Chris Chibnall makes me look like a fool when it comes to publicity – how much do you know about that finale? Nothing! Oh, you got a glimpse or two in the preview at Easter, but believe me, you know so little. Get set to be rocked. I'm not convinced we'll even reach Ncuti, David and Catherine, with the devastation that's about to be unleashed in the Doctor's greatest confrontation yet. **DWM**

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VIDEO SURVEILLANCE

Which 1980s serial imitated the "contemporary callousness of the Hollywood movie"? Which 1970s adventure had "some nightmare qualities", despite the "man in a furry suit"? Which 1960s classic demonstrated the "racism rampant" at the time? **CHARLES NORTON** finds out inside the secret files of the video certifiers...

Since 1912, all films intended for cinematic exhibition in Britain have been given an age-guidance certificate by the BBFC, the British Board of Film Classification (formerly the British Board of Film Censors). In 1984, this was extended to include video cassettes to rent or buy, and view at home – not just films, but television programmes, too.

Ever since, every TV show released commercially on physical media in the UK has been assessed beforehand by the BBFC, which compiles a detailed report prior to allotting one of several age-specific certificates. U (Universal) titles are considered suitable for all audiences. PG, or Parental Guidance, advises that "parents should consider whether the content may upset younger, or more sensitive, children." 12 denotes a title "not generally suitable for children aged under 12", and that cannot be rented or bought by anyone under 12 (15 and 18 certificates likewise).

Doctor Who started to be made available on home video in the early 1980s – and from 1985 onwards, every episode sold on physical media (eg, VHS, DVD and Blu-ray) has been reviewed by a panel of BBFC examiners. The BBFC's files, carefully archived at the Board's headquarters in London's Soho Square, remain confidential for 20 years. After that time has elapsed, archive documents are sometimes made available to researchers for both academic and general study. So now, after many years locked away in the BBFC vaults, a great many previously confidential files relating to the commercial release of *Doctor Who* are finally available to view.

Generally speaking, the BBC has sought U certificates for the majority of its *Doctor Who* releases, providing the largest possible market for each one. However, when the BBFC judges an episode to be "potentially disturbing to young viewers" (as the BBFC report for 1984's *Resurrection of the Daleks* noted), a PG will be issued instead. Only very rarely has a 12 certificate been attached, as was the case with the DVD release of the 2005 episode *Dalek*.

BBC Video's very first *Doctor Who* release (of 1975's *Revenge of the Cybermen*) came onto the market in 1983, prior to the arrival of home-media legislation, and as a result it didn't get a certificate at all. The serial had to wait until a 1985 rerelease before getting its first classification assessment, the process beginning when BBC Enterprises' Roger Brunskill formally submitted *Revenge of the Cybermen* on 26 February.

The story's classification notes mentioned both its theme and its use of violence and language. However, the BBFC's three examiners were generally positive in their assessment, sending their findings to BBFC head James Ferman on 7 March. "The everlasting Doctor (in his Tom Baker reincarnation) is trapped on a gold planet with his helpers Sarah Jane and Harry," says the final report. "I will not dwell on the pleasant absurdities of the plot any further except to say that the Doctor wins. Good script. Some of the effects and action footage/battles are quite 'strong' for 'U' but, then again, why should kiddies not have some resolved thrills? *Doctor Who* is such an institution anyhow that we would look absurd not to give it the 'U' that the BBC have asked for." The following day (8 March) the BBFC approved a U for *Revenge of the Cybermen*.

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3 Soho Square, London W1V 5DE
President: The Rt. Hon. The Earl of Harewood, KBE
Director: James Ferman
Telephone:
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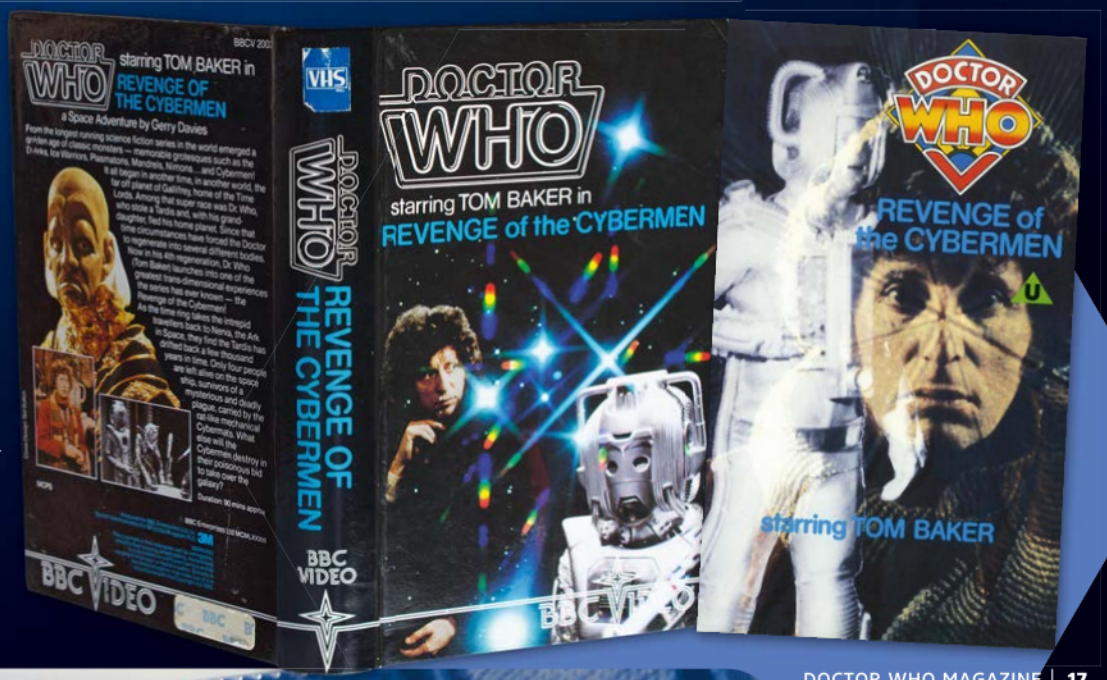
General viewing, but some scenes may be unsuitable for young children
VIDEO CLASSIFICATION CERTIFICATE
To: BBC ENTERPRISES LTD
This is to certify that, pursuant to arrangements made by the designated authority in accordance with the terms of the Video Recordings Act 1984, the video work entitled

It remains rare for the BBFC to award *Doctor Who* anything above a PG. Most examiners have tended to look upon the programme (especially episodes from the 1960s and 70s) as largely 'safe' and inoffensive, being aimed pretty much exclusively at children. One of the first *Doctor Who* stories to go through the BBFC was 1975's *The Brain of Morbius* – albeit in truncated, 58-minute form – which, despite including a brain tipped onto a floor, and the revelation of a headless monster, was labelled "a thrill-shiver thing for kids within a recognisably safe framework... Perfectly OK for U uncut (as requested)."→

THE BBC HAS SOUGHT U CERTIFICATES FOR THE MAJORITY OF ITS DOCTOR WHO RELEASES.



Opposite page, top to bottom, left to right: Shockeye (John Stratton) and Peri in *The Two Doctors* (1985); Sharaz Jek (Christopher Gable) in *The Caves of Androzani* (1984); Arcturus in *The Curse of Peladon* (1972); Stuart Fell as the monster in *The Brain of Morbius* (1976); an extermination in *The Dalek Invasion of Earth* (1964); the Master (Roger Delgado) and Jo (Katy Manning) in *The Dæmons* (1971); Toberman (Roy Stewart) in *The Tomb of the Cybermen* (1967).

Above: Part of a BBFC certificate.

Below: A gruesome scene from *The Brain of Morbius*.

Bottom left: The packaging for the original, unclassified VHS of *Revenge of the Cybermen* (1975), released in October 1983.

Bottom right: *Revenge of the Cybermen*'s 1985 re-release was certificated U.

Above from left: *The Caves of Androzani* was awarded a PG in 1992. Scenes commented on by the BBFC included Krelper (Roy Holder) being threatened at knifepoint at the top of a cliff, the President (David Neal) being pushed down a lift shaft, and Sharaz Jek strangling Morgus (John Normington).

Below: *The Dalek Invasion of Earth* was granted a PG in 1990. Questionable scenes included a Roboman walking into the Thames, Ian (William Russell) and the Doctor (William Hartnell) discovering a dead body, and the "negative image" of the Dalek guns.

→ It's only when a *Doctor Who* story is deemed to step outside this safety zone that the BBFC's reports become more detailed and less accommodating. Notably, a number of mid-1980s stories fell into this category and were awarded harsher PGs. In the process, examiners' comments often expressed surprise at the intrusion of adult content into a programme widely assumed to be solely for children.

1984's *The Caves of Androzani* is a good example. It was received by the BBFC on 10 September 1991, with home-video release slated for the following January. The story was first seen by the BBFC examiners on 23 September, and their handwritten reports are unusually lengthy. One examiner singled out five specific instances where *Androzani* was deemed potentially unsuitable for younger children.

The first of these was in Part Two, where the gun-runner Stotz "pretends to force an insurgent rebel over a cliff and forces him to swallow a pill." Later, at the end of the same episode, the examiner flagged the appearance of "a dragon-like monster in a cave" (ie, the Magma Creature) – noting, however, that said creature was "quite unconvincing really". In Part Three, concern was expressed when the character of "Morgus pushes the president down a lift-shaft". The fourth and final episode was deemed to include two worrying sequences. The first was the "scarred and deformed face" of the villainous Sharaz Jek, glimpsed in a fight scene. The second came ten minutes later, when "Jek attempts to strangle Morgus with his bare hands and shoves him into a revolving circular Perspex object."

A second reviewer, watching the episodes the same day, largely concurred with the first, but highlighted an additional problem – "a slap to the jaw in close-shot" in Part Two. This examiner dismissed the story in general as "clumsy sci-fi... but enough to tip the tape into 'PG'."

Had the BBC insisted on releasing *The Caves of Androzani* under a U certificate, the BBFC would most likely have insisted on all six of these moments being cut. To avoid this, the story was certified as PG. As the first examiner explained: "The PG is merely cautionary. Those who are fans will watch regardless."

The Board's comments on 1985's *The Two Doctors* were less diplomatic. Another contentious production, it was first issued with an interim clearance form on 12 July 1993. The BBFC's review opens with the comment: "Cheaply and shoddily made, *Doc* [sic] *Who* is, sadly, a distinctively British failure." Clearly viewing the series as essentially for children, the report also notes that "the script, which preens itself on a false erudition beyond the scope of its intended audience is stilted and clumsy... [It] does not mitigate, but accentuates

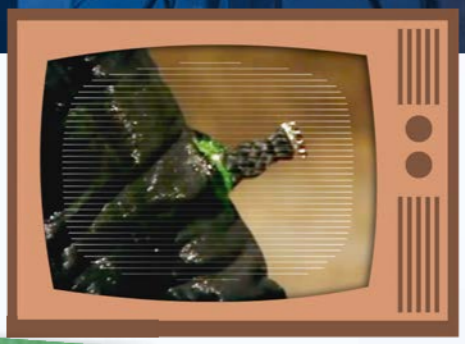
TOO GRIM FOR 'U'

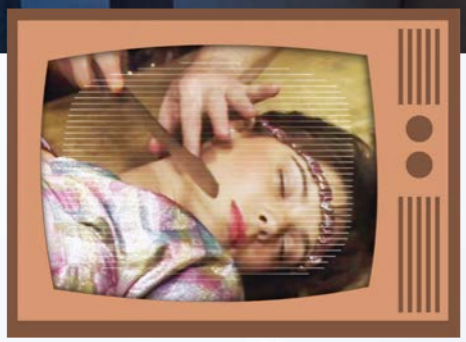
The 1964 serial *The Dalek Invasion of Earth* was formally submitted by BBC Enterprises' Sophie Edwards in early 1990, with a proposed release date of 7 May.

The comments in the BBFC's two reports (both dated 24 January) weren't kind to the programme. One described the serial as an "early Dr Who with terrible forced acting and lines dropping like bricks into a stream. Humourless, intense and too grim for 'U'." Similarly, the programme's other examiner commented on a "creaky black and white production, without much tension, though Terry Nation's story is reasonable up to a point."

Both reviewers agreed that the story "would better fit at category PG" rather than the BBC's desired U. One particular scene, in which a character "sees a floating body (sort of) in the river," was cited as particularly strong for juvenile audiences – as was "the opening sequence of a man apparently walking into the Thames and drowning." Other "violent sequences" included "the discovery of a dead man in a building, face down... [the] knifing of a roboman and... the killing by machine gun of one man by his robotised brother." The familiar "negative image" effect of the Daleks' exterminators also merited comment.

In the end, BBC Video's request for a U was refused. On 29 January, an uncut PG was granted instead.





the cheapness of the sets. It is hard to choose between U and PG, because the series is almost a marker for the safely unengaging market."

In the end, *The Two Doctors* was certified PG, chiefly because of one moment in Part One, another in Part Two and several in Part Three. The first moment of concern came when the cowled Jamie lunged at companion Peri in the space station infrastructure, towards the end of the episode. As the examiner described it: "[a] hooded figure grapples with Peri, as ever in [a] revealing tank top" – in a moment which, taken out of context, they feared could "easily pass" for a molestation, or worse.

The second moment of note had the Androgum Shockeye "tearing into the flesh of a dead rat, [the] latter being too stiff." Then, early in Part Three, came the moment when Jamie "jabs his Claymore [dagger] into Alien's knee" – ie, when he spikes Stike, the Sontaran: "In earlier times this would have been implied, now the camera picks out the sight of [the] knife in [the] leg for quite some time... Green blood and [the] disengagingly papier machee [sic] feel of [the] whole doesn't make this particularly terrifying, but its attitude to it seems callous..." Likewise the death of Oscar Botcherby, later in the episode – described as the "surprising stabbing (blood patch on shirt) of a Spanish restaurant Maitre d'."

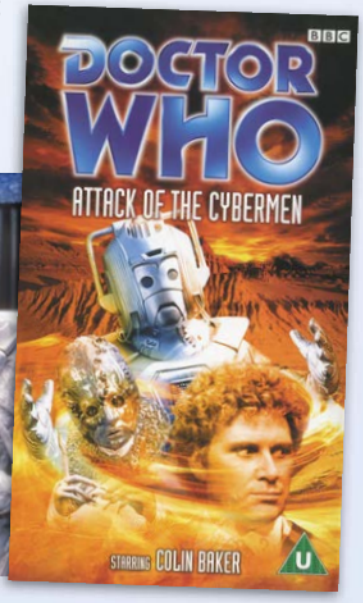
The examiner also singled out a moment "where Shockeye lays the stunned girl [Peri] out on the table, like [a] slab of meat and puts his carving knife to her throat." Moving beyond this Peri scene, the examiner also commented – rather puzzlingly – on "an undercurrent homosexual joke in Shockeye's excitement at the sight of primarily male flesh." (Perhaps a reference to the scene in which Shockeye uses a tenderising device on the unconscious Jamie?)

The Two Doctors was awarded a PG, the higher category being attributed to "little moments which imitate [the] contemporary callousness of the Hollywood movie in a way which is a bit unexpected."

In all, three stories from *Doctor Who*'s 1985 season would be classified PG on the grounds of violent on-screen content; the other two were *Vengeance on Varos* and *Revelation of the Daleks*. Bafflingly, the sight of a man's hands being crushed until blood spurts out, in the same year's *Attack of the Cybermen*, slipped through with only a U.

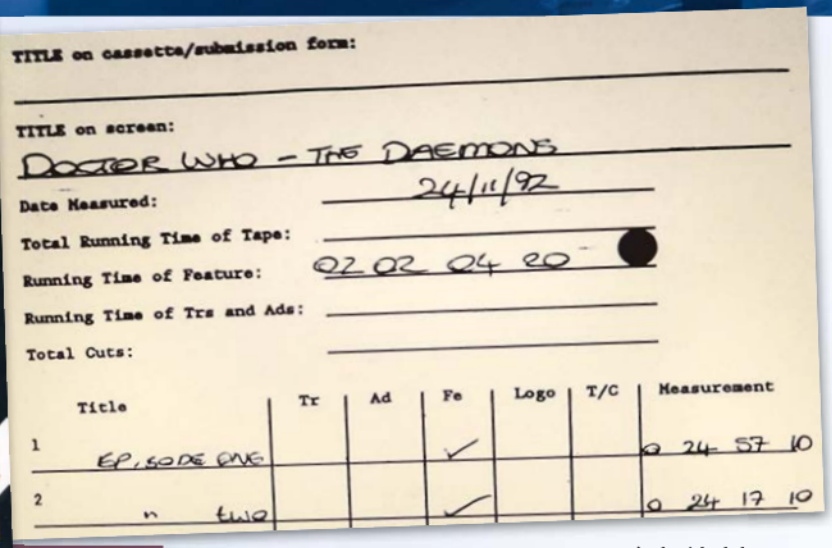
THREE STORIES FROM DOCTOR WHO'S 1985 SEASON WOULD BE CLASSIFIED PG ON THE GROUNDS OF VIOLENT ON-SCREEN CONTENT.

In general, the number of PGs greatly increased for serials made in the mid-1980s and beyond, as the programme targeted a wider, and more mature, audience. However, earlier productions have occasionally been given a tough time too. A number of the more horror-inflected 1970s stories were also awarded PGs – among them 1971's *The Dæmons*, which was submitted on 24 November 1992. At the time, the →



Above: *The Two Doctors* was given a PG certificate on its release in 1993, due to content including Shockeye eating a rat, a Sontaran being stabbed in the leg, Peri (Nicola Bryant) about to be butchered and the death of Oscar (James Saxon), as witnessed by Peri, Jamie (Frazer Hines) and Anita (Carmen Gómez).

Far left: Lytton (Maurice Colbourne) has his hands crushed on the orders of the dome-headed Cyber Controller (Michael Kilgarriff) in *Attack of the Cybermen* (1985). The video was granted a U certificate in 2000.



TITLE on cassette/submission form:

TITLE on screen: DOCTOR WHO - THE DAEMONS

Date Measured: 24/11/92

Total Running Time of Tape:

Running Time of Feature: 02 02 04 20

Running Time of Trs and Ads:

Total Cuts:

	Title	Tr	Ad	Fe	Logo	T/C	Measurement
1	EPISODE ONE			✓			0 24 57 10
2	" TWO			✓			0 24 17 10

"I ALWAYS FIND THIS SORT OF OCCULT SCENE SLIGHTLY WORRYING AT THE PG LEVEL..."
BBFC EXAMINER

Top left: *The Dæmons* was certified PG in 1993.

Top right: The BBFC submission form for *The Dæmons*.

Above: The Master prepares to sacrifice Jo in *The Dæmons*.

Right and below: *The Curse of Peladon* was awarded a PG in 1993, due to the "ghoulish nature" of Arcturus and the appearance of Aggedor, and despite the "reassuring presence" of the Doctor (Jon Pertwee).

→ episodes were still undergoing restoration and remastering by the BBC, so only work-in-progress versions were made available to the BBFC.

The first examiner cited only two areas of concern. "The brief sight of [a] dead policeman's body at 46.28" was flagged, as too was some "mild scuffling" during fight scenes. The reviewer was largely unconcerned by the story's main monster, "complete with [its] ring of hooded followers... and pretence of the occult." Indeed, the examiner commented that "the monster itself is a major disappointment – half ram, half man creature with two cute horns on its not-too-ugly head."

The second BBFC examiner was even less forgiving, describing the serial as "a simple plot stretched out to five episodes". This examiner concurred with their colleague in recommending a PG, noting that "perhaps the strongest scene is at 1.32.10, where the Master is seen raising a knife in sacrificial fashion as Jo is held at some distance as the prospective victim. I always find this kind of occult scene slightly worrying at the PG level... At this moment in time, I feel children are exposed to all manner of monsters and devilish looking figures, [so] that the ones featured here will certainly look ridiculous."

The Dæmons was passed as a PG on 26 November, with the BBC Video release going on sale the following March. Released later that year was another Third Doctor favourite, 1972's *The Curse of Peladon*. It too received a PG – although this time the main monster (the bestial Aggedor) wasn't derided, but was cited instead as one of the story's more frightening aspects.

The BBFC's 1993 report called the serial a "faltering 'PG', largely on account of the beast, which at two mins is a relatively threatening shadowy, be-tusked unknown. Even its roars, as it chases the Doctor at 43 mins carries [sic] some nightmare qualities, though the 'man in a furry suit' syndrome is beginning to show." The examiner also mentioned the graphic nature of some of the story's subsidiary 'monsters', including "the ghoulish nature of the Arcturian [sic] delegate... bug eyes in a rubby [sic] skull, inside a plastic dome with green slime running down the glass."

"The reassuring presence of the Doctor to boost the tiny's [ie, tinies'] morale" was cited in mitigation of these horrors. A PG was duly assigned on 25 May 1993, an examiner explaining: "It is several images, rather than anything stronger, that make for the 'PG' here. And it is one aimed at 7 year-olds and younger." Again, the programme was clearly viewed as kids' stuff.

As the series moved from the Third Doctor of the early 1970s to the Fourth in the middle of that decade, the more visceral and graphic content of *Doctor Who* increased. And this was reflected in the greater number of PGs being handed out to *Doctor Who* episodes from this period.

Probably the most contentious of all was 1977's *The Talons of Weng-Chiang*, which at one point was almost refused a certificate, complete with a suggestion that it might be banned from home-media release altogether. In the end, the story was released with 11 seconds' worth of cuts to the Part One fight sequence in which the Doctor fell foul of martial artists from the Tong of the Black Scorpion – losing "all sight of chainsticks produced and used in attempt to strangle Doctor." As more fully described in **Doctor Who**

CLEARANCE OF THE CYBERMEN

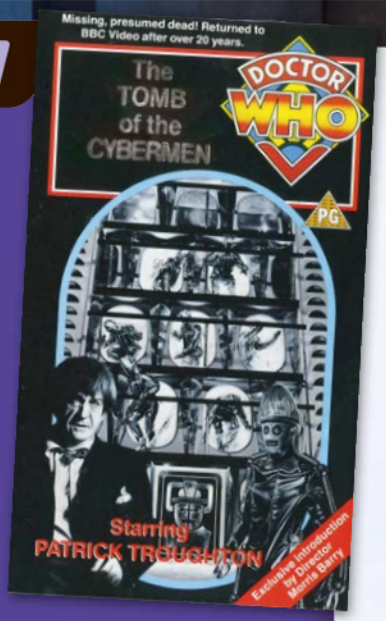
Having been thought lost for many years, 1967's *The Tomb of the Cybermen* was finally released on BBC Video in 1992. The BBFC denied it the expected U certificate – but this wasn't attributable to any of the production's more visceral moments.

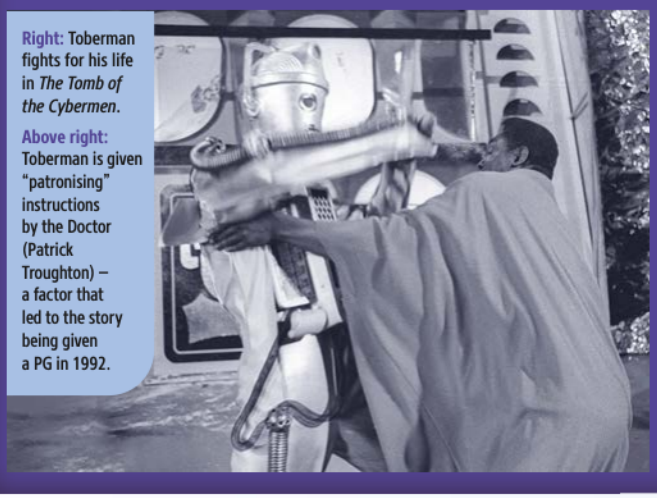
The serial was submitted to the BBFC in February – only a month after it had found its way back into the BBC archives. The first of two examiners dismissed the production and its "low-key zapping" as "an insipid adventure," though it was noted that the 1967 Cybermen were "ancestors of the *Terminator 2* evil robot."

Both examiners agreed that their principal reason for refusing the production a U lay in the depiction of the supporting character Toberman, played by the Jamaican-born Roy Stewart. Toberman, the first examiner explained, was "the black servant of baddie Kaftan, who is only around to use his muscles and give his life at the end to save the white men. He gets to speak just one line."

The second examiner echoed these concerns, saying that "the only black man on the set [is] referred to as a servant. It is also implied throughout the tape that he has 'brawn and no brain'. This is the sort of stereotyping we find offensive in children's animations, let alone a popular TV series. This does show the type of racism rampant in the 1960s, which was never skilfully camouflaged... Toberman is talked to in a patronising manner (by the Doctor!) (1.28.00) treating him like a strong savage at his beck and call... At the end, the black man dies so the white folk can live!"

With BBC Video keen to rush-release the rediscovered title that May, a PG was accepted without comment and a special 'interim clearance form' was issued on 26 February 1992. The serial finally made it into shops on 4 May.





Right: Toberman fights for his life in *The Tomb of the Cybermen*.

Above right: Toberman is given "patronising" instructions by the Doctor (Patrick Troughton) – a factor that led to the story being given a PG in 1992.

Magazine issue 486, the BBFC eventually concluded that, "making it a '15' in 1985 would make the BBFC look silly." And so, despite reservations, the story passed as a "strong PG" on 14 October 1988.

Happily, not all mid-1970s episodes attracted such controversy. As always, a lot depended on a given examiner's personal attitude towards *Doctor Who*. A case in point: the BBFC's report on the 1976 story *The Deadly Assassin*, dated 29 April 1991, didn't hold the production in especially high esteem. Although recalling the childhood fears inspired by *Doctor Who* "in the Seventies, when my own daughters were young," the examiner found the show less than terrifying 15 years later. "Looking at the cardboard, unrealistic, destructible sets of the time and comparing these with the sci-fi material from the Eighties and Nineties, these fears now seem totally unfounded." The conclusion? "Not a particularly memorable Dr. Who" – though it was noted that the Master's decomposing appearance "may be unsettling for some".

For *Doctor Who* stories commercially issued after 2002, all BBFC files remain embargoed. The paperwork for Christopher Eccleston's episodes won't be declassified until 2026, with the first David Tennant episodes following a year later. Even so, what we have offers a fascinating glimpse into a part of the distribution process normally kept secret. **DWM**

BRITISH BOARD OF FILM CLASSIFICATION 3 SOHO SQUARE, LONDON W1V 5DE
VIDEO REGISTRATION FORM FOR NEW WORKS

TITLE (for Reg): DOCTOR WHO - THE DEADLY ASSASSIN
TITLE as submitted: DR. WHO - THE DEADLY ASSASSIN
TITLE on screen:
Former Title:
(if any)
DISTRIBUTOR: BBC Enterprises Ltd
BRAND NAME ON PACK: BBC Enterprises Ltd
Running time, as submitted: 01:34:39:11

Gaps in tape: N Incl: Excl:
Colour: Y B & W: N Colour Added: N

English Lang: Y Subtitled: N Dubbed: N
Foreign Lang: N Which: Silent: N
On-screen title checked:

DIRECTOR: DAVID MALONEY
PRODUCER: PHILIP HINCHCLIFFE
STARS: TOM BAKER
ERIC CHITTY
COUNTRY OF ORIGIN: U.K.
KEYWORDS: SCI-FI, N. PERILS. MONSTER

Video Ref No: AV27665

Reg. Date: 23.7.91
Register No: VF80530
Approved R/T: 1:34:39:11
Cuts, if any:
SRT: } 94m 39s
ART:
CRT:
FINAL VIEWING: Examiner:
Date: 29.4.91.

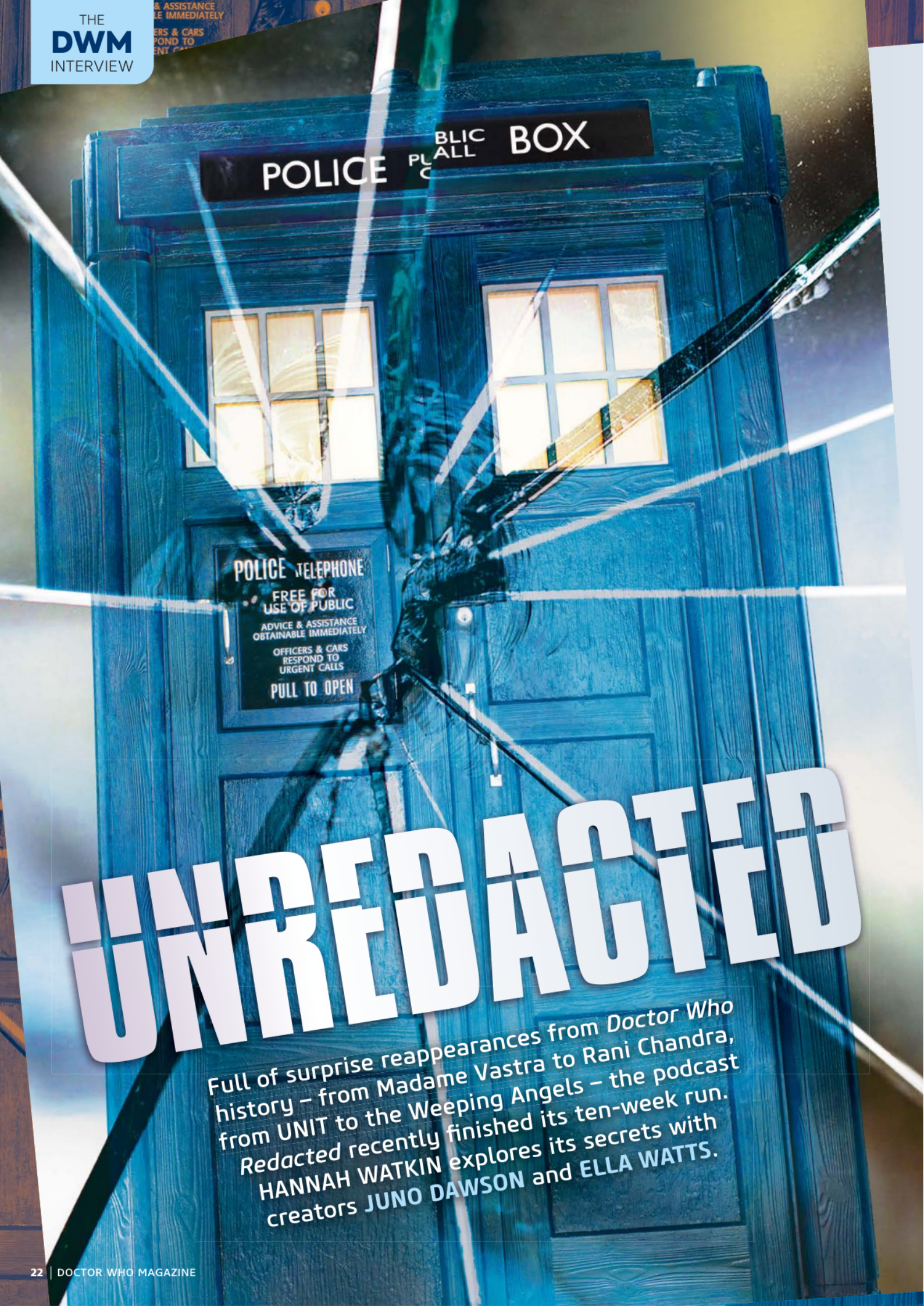
CATEGORY: PG.

Approved by: (subject to receipt of unbroken tape)
Date: 17/5/91

Date of 1st viewing: 29.4.91.
Action taken:
Duty Examiners:
Others:

Cuts needed: No

Below: The BBFC "video registration form for new works" for *The Deadly Assassin* – eventually certified PG in 1991.



UNREDACTED

Full of surprise reappearances from *Doctor Who* history – from Madame Vastra to Rani Chandra, from UNIT to the Weeping Angels – the podcast *Redacted* recently finished its ten-week run. HANNAH WATKIN explores its secrets with creators JUNO DAWSON and ELLA WATTS.

Left: Jodie Whittaker with Charlie Craggs, who plays podcaster Cleo Proctor in *Doctor Who: Redacted*.

Bottom left insets: Returning TV series characters in *Redacted* include journalist Penny Carter from *Partners in Crime* (2008; originally played by Verona Joseph, pictured) and Larry Nightingale (Finlay Robertson) from *Blink* (2007).

Bottom right: *Redacted*'s lead cast members – Holly Quin-Ankrah (playing Shawna Thompson), Charlie Craggs and Lois Chimimba (Abby McPhail).

"Something is coming..." warned Jodie Whittaker's Doctor in the first weekly episode of *Doctor Who: Redacted*. The ten-part drama podcast took fandom largely by surprise when it materialised on BBC Sounds on Easter Sunday, after *Legend of the Sea Devils*.

In fact, *Redacted* contains a podcast within a podcast – since it tells the story of Cleo (Charlie Craggs), Abby (Lois Chimimba) and Shawna (Holly Quin-Ankrah), three ordinary women thrown from their unpopular conspiracy theory podcast, *The Blue Box Files*, into the heart of a reality-threatening mystery.

The Blue Box Files exists to investigate strange events and supernatural happenings linked to the object we know as the TARDIS. During the course of their investigations, the trio interview a number of figures who claim to have met a mysterious individual known only as 'The Doctor' – including investigative journalist Penny Carter (Siena Kelly), who encountered the Doctor at the time of the Adipose Industries incident (seen in *Partners in Crime*, 2008), and former Royal Hope Hospital doctor Oliver Morgenstern (Kieran Hodgson), who used to believe he met giant space rhinos on the Moon (in *Smith and Jones*, 2007).

They also go in search of blogger Larry Nightingale (Finlay Robertson), and his link to some spooky statues in a house called Wester Drumlins (from *Blink*, 2007). But there's more to it than that: the podcasters soon realise that people connected to the Doctor are disappearing, and digital information about them is being corrupted. Are the three podcasters next...?

"Social media can be a very negative space. So I'm pleased that the response has been really warm and welcoming." JUNO DAWSON

Producer-director Ella Watts has been thrilled by the response to *Redacted*.

"It's been incredible seeing fans react to the podcast," says Ella. "For a long time, we didn't know if *Redacted* was going to be made, so to actually have it out in the world and to see people reacting to it so positively is really exciting."

"Social media can be a very, very negative space," adds lead writer Juno Dawson. "So I'm pleased that the response has been really warm and welcoming."

Redacted started life back in 2019, when Ella was approached by BBC Sounds to create a companion podcast for *Doctor Who*. Although she'd worked with the BBC on podcasts before, this was the first time they'd commissioned an idea from her, rather than bringing her in to work on a pre-existing project.

"It was terrifying, but really exciting," she says.

'Terrifying, but really exciting' perfectly describes the adventure Cleo, Abby and Shawna go on throughout the series. But while *Redacted* sees the *Blue Box Files* team deal with all the frightening alien threats to be expected within the Doctor's universe, Juno wanted to make sure the series was centred on some more relatable struggles as well.

"For me the best sci-fi fantasy is always grounded by having one foot still in reality," she says. "It's something which I think *Doctor Who* was figuring out back in 1989 in the →

UNREDACTED

Right: Kate Lethbridge-Stewart (Jemma Redgrave) and Osgood (Ingrid Oliver) in *The Day of the Doctor* (2013).

Below right: Osgood in the *Doctor Who* computer game *The Lonely Assassins* (2021).

Bottom left: Holly Quin-Ankrah in the studio.

Bottom right: Anjli Mohindra as Rani in the *Doctor Who: Lockdown!* 'minisode' *Farewell, Sarah Jane* (2020).

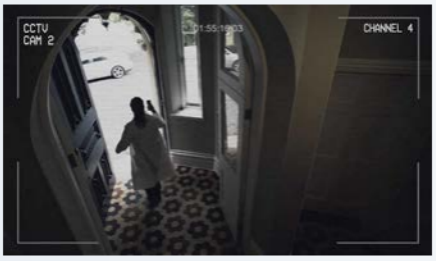
→ last season with Sylvester McCoy, and something which [21st-century showrunner] Russell T Davies did really well."

Redacted's combination of universe-unravelling otherworldly threats and more down-to-earth character-based struggles – such as Cleo's difficult relationship with her mother, and Abby and Shawna's 'Will they or won't they?' relationship – has led to some comparisons with Davies' *Doctor Who*. Although delighted by this, Juno insists the show's many references to Davies' original run were coincidental. "When I started writing *Redacted*, obviously I had no clue that Russell would ever come back to *Doctor Who*! I just knew I really wanted this story to be grounded like his series."

Despite this focus on keeping things in the everyday realm, *Redacted* still contains real thrills, including a succession of shocking cliffhangers – for instance, when the team are kidnapped by UNIT at the end of the fourth episode, *Angels*. Ella and Juno enjoyed keeping track of online reactions to each of the twists, but it was the responses to the more personal turnaround in the sixth episode, *Recruits* – in which Abby abandons her friends, so she can continue helping UNIT – that Juno was most interested in. "Abby becomes so blinded by her ambition for the podcast and for her own career," Juno points out, "she does the dirty on Cleo and Shauna." She hopes that came as a surprise to listeners, she says – because when she was writing it, "It came as a surprise to me!"

The team are eventually reunited – but despite an attempted reconciliation, Shawna and Abby's previously very close relationship becomes understandably strained. At this point, the Silurian Madame Vastra – last seen in *Deep Breath* (2014), and now played by Doon Mackichan – becomes a key guiding figure for the trio. "I really liked the idea of Madame Vastra being this kind of queer elder figure to the girls, like when she talks to Shawna about Abby," says Ella. "I love how she takes all of them under her wing as this person who has lived through a lot and is going to fight tooth and nail to protect these young women, no matter how much they exasperate her at times."

Several other notable figures from the *Doctor Who* universe turn up in *Redacted* – including Kate Lethbridge-Stewart (Jemma Redgrave) and Petronella Osgood (Ingrid Oliver). Working the paramilitary UNIT organisation into the story was a challenge, says Ella. "Over the course of the pandemic, and in the wake of the George Floyd protests, we had a couple of really serious conversations about whether we should create affection for UNIT as this kind of pseudo police force which is unilaterally good. We realised we needed to have some sense of ambiguity there."



> **"With Osgood, she just felt so much in the fabric of what we were trying to do with *Redacted*."** ELLA WATTS

But the *Redacted* team were convinced they wanted to include UNIT in some way. "This drama is a feminist drama," Ella continues, "so we had to find a way to bring in Kate as this incredible, commanding older woman in power. And with Osgood, she just felt so much in the fabric of what we were trying to do with *Redacted*. She was there as a part of this series from the very first ideas that I pitched, before we even got Juno on board."

Ella was particularly delighted to see how episode four's co-writer Catherine Brinkworth incorporated the story from 2021's Osgood-centred spin-off game *The Lonely Assassins* into the team's investigation of the Weeping Angels. "I thought that was really cool, having that continuity," she says.

Reintroducing Rani (Anjli Mohindra), last seen in Russell T Davies' *Doctor Who: Lockdown!* short *Farewell, Sarah Jane* (2020), provided another link to the wider *Doctor Who* landscape. "Rani was really fun to write because I was a huge *Sarah*

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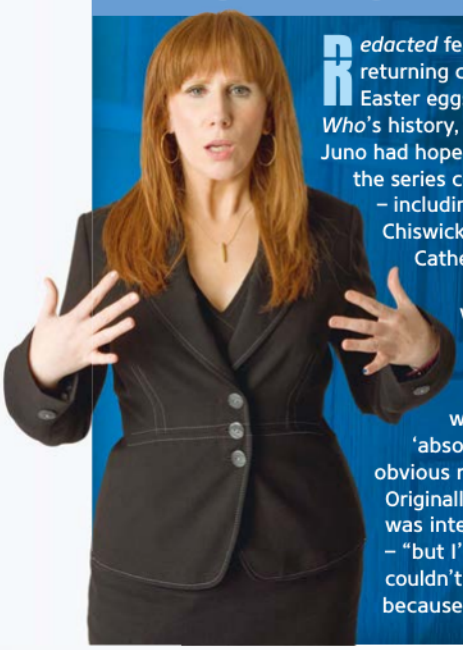


Redacted features numerous returning characters and Easter eggs from *Doctor Who*'s history, but not everyone Juno had hoped to feature in the series could be included – including a certain Chiswick temp played by Catherine Tate.

"Initially, Donna was supposed to be in episode seven," says Juno. "But we were told 'absolutely not', for obvious reasons now." Originally, the alien Floater was intended to be K9 – "but I'm so glad we couldn't use K9 in the end, because I adore Floater!"

Far left: Catherine Tate as Donna Noble in *Partners in Crime*.

Left: Holly, Lois and Charlie play three women who produce a podcast called *The Blue Box Files*.

Bottom: Lead writer Juno Dawson with Jodie Whittaker and Charlie Craggs.

Plans to include even more cameos from past characters were scrapped, however. "The more time we spent writing Cleo, Abby, Shawna and the rest of the new cast, the more we all realised we didn't need too many legacy characters," says Juno. "By episode three, everyone had fallen in love with the new characters already."

Jane Adventures fan," says Juno. "I was so delighted when Anjli was available and happy to come back. She's one of the many companions in waiting who never got to be a companion, so it was really lovely to be able to give her – even just for two episodes – a little bit more time to shine."

Redacted was commissioned by the BBC in 2019, with the pilot recorded in January 2020. So, although plot elements including a 'psychic virus' might seem to have been influenced by the COVID-19 pandemic, their conception actually predated it. "When we first met to record the pilot, we were all like, 'Oh LOL, a virus, very timely,'" says Juno. "We had no idea what was coming. We were so naïve."

Despite the fact that the pandemic led to a huge pause between the pilot's recording and the rest of the series going into production, not much about *Redacted* changed in that time. However, some aspects of the plot were brought more to the front. For example, Cleo becoming the key relatable voice of the series wasn't initially planned.

"Originally, episode one was all told from Abby's point of view, episode two from Shawna's, and episode three from Cleo's," Juno explains. "That was going to be the structure of the whole show – that they would basically take it in turns to be the main character.

"But in the interim [ie, between the January 2020 pilot and late 2021 pickup], it became clear that everybody at BBC Sounds loved Cleo the most. They were like, 'We've never really had a character like this.'" Whereas plucky investigative journalist Abby followed in the footsteps of Sarah Jane Smith, a gobby transgender woman "hadn't really been done before."

For Juno, a trans woman from a similar background, it meant a lot that Cleo became the star of the show. "I think I expected them to want to make Abby the main character," says Juno, "so when the team at BBC Sounds said, 'No, we really do want the working-class transgender girl to be the lead,' I was delighted. At first I was just trying to sneak her in, but it turned out I didn't need to."

Ella was also pleased to provide young queer *Doctor Who* fans with further representation within the series, and to tell a heartfelt story of inclusion and acceptance. "I grew up as a lonely, bullied, queer and neurodivergent kid who obsessively watched *Doctor Who*. I've always loved the idea, which we explored at the end of episode ten, of the Doctor as this kind of global protector who's there for us all. The day we recorded the scene where Cleo does her little speech about that idea, I burst into tears," Ella admits.

"I hope *Redacted* makes it clear that with *Doctor Who*, no one gets left behind," she continues. "The Doctor is an outcast who specifically seeks out people who feel left behind, and lost and confused, and helps show them that they're valuable and they're important.

"With *Redacted*, it was important to us that Cleo, Abby and Shawna are not secret geniuses or superheroes. They're just three normal women who are broke, have a hard time getting a job, and have to make difficult decisions. But at the end of the day, their kindness to one another and their optimism, hope and courage in the face of overwhelming odds makes them heroic."

Following *Redacted*'s rather open-ended conclusion, Ella and Juno are hopeful that the *Blue Box Files* team might get a second series. "I know what I would do if we were to do more episodes, but we're waiting to hear from the BBC at the moment," says Juno. "I know that Russell loves it, though, and to me that's the biggest win of my career." **DWM**

***Redacted* can be heard via *bbc.co.uk/sounds*, or through the BBC Sounds app.**

OFFICER CLASS

Whatever happened to Captain Jimmy Turner – the Brigadier's right-hand man at the time of the Cybermen invasion? For the first time, actor **ROBERT SIDAWAY** tells **ROB BROWN** why he never returned to UNIT's ranks...

Opposite page top: Writer, producer and actor Robert Sidaway.

Opposite page main: As Captain Jimmy Turner, with Wendy Padbury (Zoe) and Frazer Hines (Jamie) in *The Invasion* (1968).

Far left: As Avon with Steven (Peter Purves) and Flower (Kay Patrick) in *The Savages* (1966).

Left: Steven, Flower, Avon, Jano (Frederick Jaeger) and the Doctor (William Hartnell) in *The Savages*.

One of a handful of living actors to have worked alongside both William Hartnell and Patrick Troughton, Robert Sidaway has never before given an interview about his guest roles in a pair of 1960s *Doctor Who* adventures – as one of the privileged elite of Elders in *The Savages* (1966), then as the first-ever captain assigned to UNIT in *The Invasion* (1968). Now primarily a writer and producer, he's equally flattered and bemused by the continued interest in his two appearances in the programme.

"I still get fan letters, which somehow find me wherever I am in the world," he says. "I came to Canada recently because of a TV series, and was sharing an office with another producer. One day his assistant said that there was a letter for me, which was a surprise, as I'd not given out my address and I'd only been there a few weeks. It was a fan letter from Sweden, asking for a signed photo and telling me she'd followed my career since *Doctor Who*, and would I ever be coming to Sweden? I was left thinking, how on Earth did she find me here? How does that happen?"

Robert looks wistful as he conjures up memories from his acting career. Born in Wolverhampton, he made his debut at the city's Grand Theatre in 1958 and spent the next 15 years as a busy working actor on stage and screen. Being cast in *The Savages* brought him into close proximity with *Doctor Who*'s first leading man...

"I still get fan letters, which somehow find me wherever I am in the world."

"William Hartnell was on an island of his own," he says. "He had terrible trouble learning his lines. I remember he had a wicked temper and wasn't the easiest of people to work with – very spiky. On *The Savages*, the rehearsals were above a pub in Shepherd's Bush and we were all waiting for him to arrive, so that we could start again for the afternoon. He eventually turned up looking terrible, as he'd managed to get into a fight in the pub! We were all astonished when he came back with his face knocked up and plasters across his eye. But we still recorded the episode at the end of the week. The make-up department managed to hide his injuries."

He has much happier memories of working with the rest of the cast – including the actor playing TARDIS traveller Steven Taylor. "I remember how helpful and friendly Peter Purves was; I really enjoyed working with him. I played a character called Avon, and I had a girlfriend in the story called Flower. We were referred to as 'the beautiful people', which caused us constant laughs. I remember Kay Patrick, who played Flower, was a real professional and generous to work with."

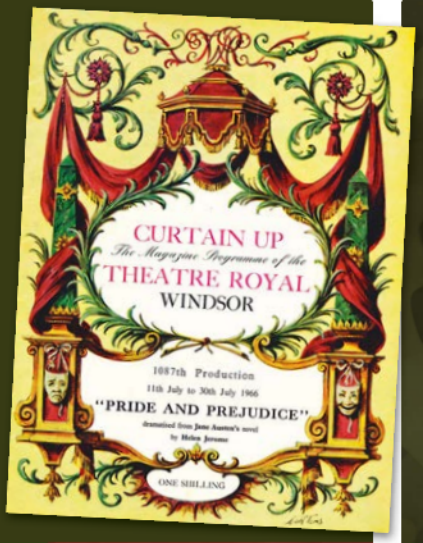
Robert fondly recalls working with longstanding *Doctor Who* director Christopher Barry, too. "He was a very →

A WINDSOR WORLD CUP

In July 1966, Robert was appearing in a lavish adaptation of Jane Austen's *Pride and Prejudice* at the Theatre Royal, Windsor. He was playing Mr Wickham opposite original *Doctor Who* companion Carole Ann Ford, cast as Lydia Bennet. Unfortunately for Robert, a keen football fan, the matinée performance on the last day of the run – Saturday the 30th – clashed with the final of the World Cup.

"I went out and bought a swish portable radio, determined to listen to the game whenever I could during the performance," he says. "I wanted to hear as much of the game as possible, as did Carole and several others in the cast. I remember the joy between us all at the final score [England 4, West Germany 2]. The evening performance was probably the best we'd given, and after the final curtain we all celebrated in the theatre bar.

"Every time I look at the portable radio, which I still have, and every time England footballers get close to winning again in a world or European tournament, the memories of that great day in sport, as well as the play and the cast, flood back. I'll always remember being in that theatre with Carole and friends."



Above: The programme for the 1966 Theatre Royal Windsor production of *Pride and Prejudice*.

Far left: Robert's biography from the programme.

Left inset: Former *Doctor Who* star Carole Ann Ford also appeared in the play.

Names on The Dressing Room Doors—continued from page 14

ROBERT SIDAWAY

(Mr. Wickham)

AFTER training at L.A.M.D.A., Robert Sidaway worked at Oxford, Birmingham, Pitlochry and Newcastle before appearing in *A Public Mischief* at the St. Martin's Theatre. He played 'The Mate' in *Dick Whittington* at Leatherhead this year and appeared in *MacBeth* at Richmond. On television he has been seen in *The Gentle Assassin* with Francesca Annis and has also prefilmed *Uncle Charles* the AR series not yet shown.

OFFICER CLASS

Right: Captain Turner and Brigadier Lethbridge-Stewart (Nicholas Courtney).

Far right: Helicopter pilot 'Mad' Mike Smith and Robert take their orders from *Invasion* director Douglas Camfield.

Below: A Cyberman emerges from the London sewers as the invasion begins.

→ thoughtful and gentle person, very good with actors. He was very loyal to the script, but also a really creative director."

Two years later, Robert was drafted in to battle the Cybermen in *The Invasion* – the story that marked the first appearance of UNIT, which would become a mainstay of the programme in the early 1970s. It also featured a return appearance for Nicholas Courtney as Alistair Lethbridge-Stewart, now promoted to the rank of Brigadier following his debut in *The Web of Fear* (1968). Robert has good memories of working with him. "He never took things too seriously. He had a great sense of humour, was totally professional and enjoyed his work. We used to tease him on set that his moustache always managed to look different every day! I spent a lot of time with Nicholas. He was just a genuine guy, an actor's actor."

How about Patrick Troughton, who'd since replaced William Hartnell as the programme's star? "Nothing was too much trouble for him. When you were acting with him, he was always generous to a fault, and would do anything to help you in a scene. He would give his all to you. But off screen he'd got his mates, Wendy and Frazer [Padbury and Hines, playing companions Jamie and Zoe] – they were very tight together. He took the load of the work all the time, and he wasn't your chum – he didn't have time to be. But that was fine, and he was completely different from William Hartnell."

At the helm of the eight-part *The Invasion* was the renowned director Douglas Camfield, whom Robert is convinced was crucial to the story's success. "He was ex-army, and everything was meticulously rehearsed. He was a really generous guy. He was also an absolute disciplinarian, but he had to be – *The Invasion* was a big production. Because of his military connections he was able to bring in some army consultants and soldiers to do some of the big scenes. It was something of a spectacle for *Doctor Who* at that time."

Robert's first encounter with Camfield came when he read for the role of UNIT's young Captain, Jimmy Turner. "I was actually the last to be cast," he says. "I remember going to the production offices in Shepherd's Bush to audition for the part. Douglas was difficult to talk to; he didn't say much. He asked me to read a scene, and I read it. He looked at me and said, 'Yes, well, OK!' He wouldn't look at me, so I assumed that it was going to be the usual story of, 'We'll be in touch.' And then he stood up, and almost saluted, and said: 'We start rehearsing next week.' And I said, 'So I've got the part?' And I actually did feel that I ought to salute. I remember walking out into Shepherd's Bush thinking that I'd just had the easiest audition ever."

COVER STORY

In 8 September 1968 director Douglas Camfield oversaw some of the most remarkable scenes in *Doctor Who*'s first decade, as the Cybermen stormed the streets of London in *The Invasion*. Robert has vivid memories of the filming. "We shot the big action sequence on location by St Paul's Cathedral," he recalls. "This was the classic sequence when the Cybermen came up through the manholes and the invasion was on. It was a hectic Sunday shoot and a tight schedule. Douglas was at his disciplinarian best – we had to be fully concentrated and on our marks from dawn to dusk."

Predicting that these would be scenes to remember, Robert brought his three-year-old son Ashley along to watch the filming. "To this day, when Ashley is walking in streets he avoids manhole covers. It's true!"

A subsequent set visit, when Ashley came to the *Crossroads* studio in the mid-1970s, didn't go quite so well. "My father brought Ashley when he collected me after rehearsals," says Robert. "There was a pool table nearby and Ashley wanted to play, so we did. Until Noele Gordon passed through and, sounding like a headmistress, ordered us to cease and not litter the place. I never even had a 'good morning' from her for the rest of my time on the series."

One notable aspect of *The Invasion* was the amount of location filming – much of it for action sequences. Robert recalls a hair-raising incident involving 'Mad' Mike Smith, who flew the helicopter that collected the Doctor and friends from the International Electromatics compound in Episode Four. "As Captain Turner I was with him in the helicopter. As he was flying over the crew, he suddenly said to me: 'Let's give them a scare, let's just drop!' He switched off the rotor blades, and the helicopter started to fall and fall and fall. I was terrified, and I could see everybody scattering below. At the last minute, he turned the blades on again and up we went. I nearly passed out. He got absolutely slammed for it by Douglas Camfield, because they all thought we were about to crash. I remember remarking afterwards how fortunate it was that there was insurance, because it could have been pretty awful. The production manager said that no, we *weren't* actually insured if anything went wrong. So that was quite a day."

In the story, Captain Turner develops a close bond with photographer Isobel Watkins, played by Sally Faulkner. "She was a really lovely actress to work with," he points out. "I enjoyed being her 'dolly soldier'. She's a natural actor, never any ego; she just loved acting and giving her best. I always thought she could have been a big name in comedy. I remember she was absolutely mortified in the sequence when she was climbing the rope ladder, in the helicopter escape, and the wind got hold of her skirt."

Filming *The Invasion* was an especially happy time, according to Robert. "Sometimes a group of actors are cast, and get together, and it works", he says. "Everybody gets on, and everybody enjoys working together. It's great when that happens, because it doesn't always. But when it does, it really helps."

"I WAS DEVASTATED THAT I COULDN'T GO BACK TO *DOCTOR WHO*."

We can't pass up the opportunity to ask Robert the question that must have occurred to many fans watching *The Invasion* over the years. Why didn't he return as Captain Turner in the Jon Pertwee UNIT stories? "I was asked to go back, but I couldn't," he says. "I'd been out of work for a while when I was offered the opportunity to join the Chichester Festival Theatre season. I signed an agreement to do it, and literally three or four days later received a call about the possibility of returning as Captain Turner. I was devastated that I couldn't go back to *Doctor Who*."

Six of *The Invasion*'s eight episodes remain in the BBC's archives, meaning Jimmy Turner had to be recreated in cartoon form for the animated version of Episode Four made for the 2006 DVD release – a fact that causes Robert to chuckle with quiet pride. "Now, of course, I've been animated. There aren't many actors that have been animated!" →

Left: The Doctor (Patrick Troughton) stabilises the rope ladder, with Jamie and Zoe looking on, as Isobel (Sally Faulkner) climbs to the safety of Captain Turner's helicopter.

Above: Captain Turner, as seen in the animated version of Episode Four of *The Invasion*, first released in 2006 on DVD.

OFFICER CLASS

Right: Together with Anthony Dawes as Henry 397121, Robert played drunken robot George 31 in *The Midas Plague*, a 1965 episode of *Out of the Unknown*.

Below: Robert helped to create the character of handyman Benny Hawkins (Paul Henry) in *Crossroads*.

Bottom: Robert Sidaway pictured during filming of *The Optimist*.

→ *Doctor Who* was just one of the TV programmes that Robert appeared in during the course of his 15-year acting career, which also included episodes of the BBC2 anthology *Out of the Unknown* (*The Midas Plague*, 1965) and the ABC filmed series *The Avengers* (*All Done with Mirrors*, 1968). Looking back, did he enjoy life as an actor? "I loved acting," he says enthusiastically. "A life event caused a change in direction for me, but I've missed that special smell of theatres, and the friendship of fellow actors, or 'luvvies' as we're jokingly referred to."

Robert's career took a new and unexpected turn in the 1970s. While playing a recurring part in the daytime soap opera *Crossroads*, he was offered the opportunity to turn his hand to scriptwriting by the show's co-creator Peter Ling (writer of the adventure that immediately preceded *The Invasion – The Mind Robber*, 1968). "Peter asked me if I'd be interested in joining his writing team. I accepted gladly, and for a while travelled from London to Birmingham once a month for the writers' room get-togethers."

Though often derided for its cheap production values, *Crossroads* had something of a track record in tackling subjects not often seen on British television. Robert is especially proud of his part in creating the handyman Benny Hawkins (played by Paul Henry). "In one of the afternoon sessions, the idea of the character Benny was born," Robert recalls. "There was a lot of debate on whether a character with learning difficulties would be accepted by the viewing public. I was very supportive of the idea. It was a brave creative decision, and there was a bit of a furore when he first appeared. But then Benny became a loved and popular character for over a decade."

Robert's time on the show came to an abrupt end, however. "My writing for some of the younger characters went well, as I looked to bring some needed humour and indeed a little comedy to counter the constant drama. I was asked to continue in this vein – until I received a letter from Peter Ling, stating that regretfully they would not be renewing my contract. I was so disappointed and needed to know the reason why. The answer was given at my last writers' room session. The star of the show, Noele Gordon, didn't like my writing – too much comedy for a drama series – and she wanted me sacked. The Diva had spoken, and my time with *Crossroads* was over. I never worked in the Midlands again!"

"I LOVED ACTING. A LIFE EVENT CAUSED A CHANGE IN DIRECTION FOR ME."

Currently based in Montreal, Robert has been working behind the cameras for more than 40 years now, alongside his son and creative collaborator, Ashley. Amongst a raft of achievements, he's proud to have been producer and co-writer of both the movie *Rainbow* (1995), starring Bob Hoskins – the world's first digitally shot feature film to gain theatrical distribution – and the 1980s Channel 4 comedy series *The Optimist*, starring Enn Reitel in the dialogue-free misadventures of the eponymous everyman. A big export success at the time, *The Optimist* – once nominated for the famous Golden Rose of Montreux – has now been remastered for a new audience.

As our chat comes to an end, we ask Robert one last question. Why has he never given an interview about his time on *Doctor Who* until now? There's a momentary pause as he ponders his answer. "I don't think I'd realised how iconic *Doctor Who* had become," he says. "Even when I started getting offers to sign autographs and talk to the fans some years ago. And the other thing is, I was so involved in producing films and television over the years. You start from scratch with a script and it demands 100 per cent dedication to get it realised.

"Everything else from the past was something I just hadn't got the time for, which I know now was a mistake. I should have *made* time." **DWM**

For more information on *The Optimist*, visit *theoptimist.uk*

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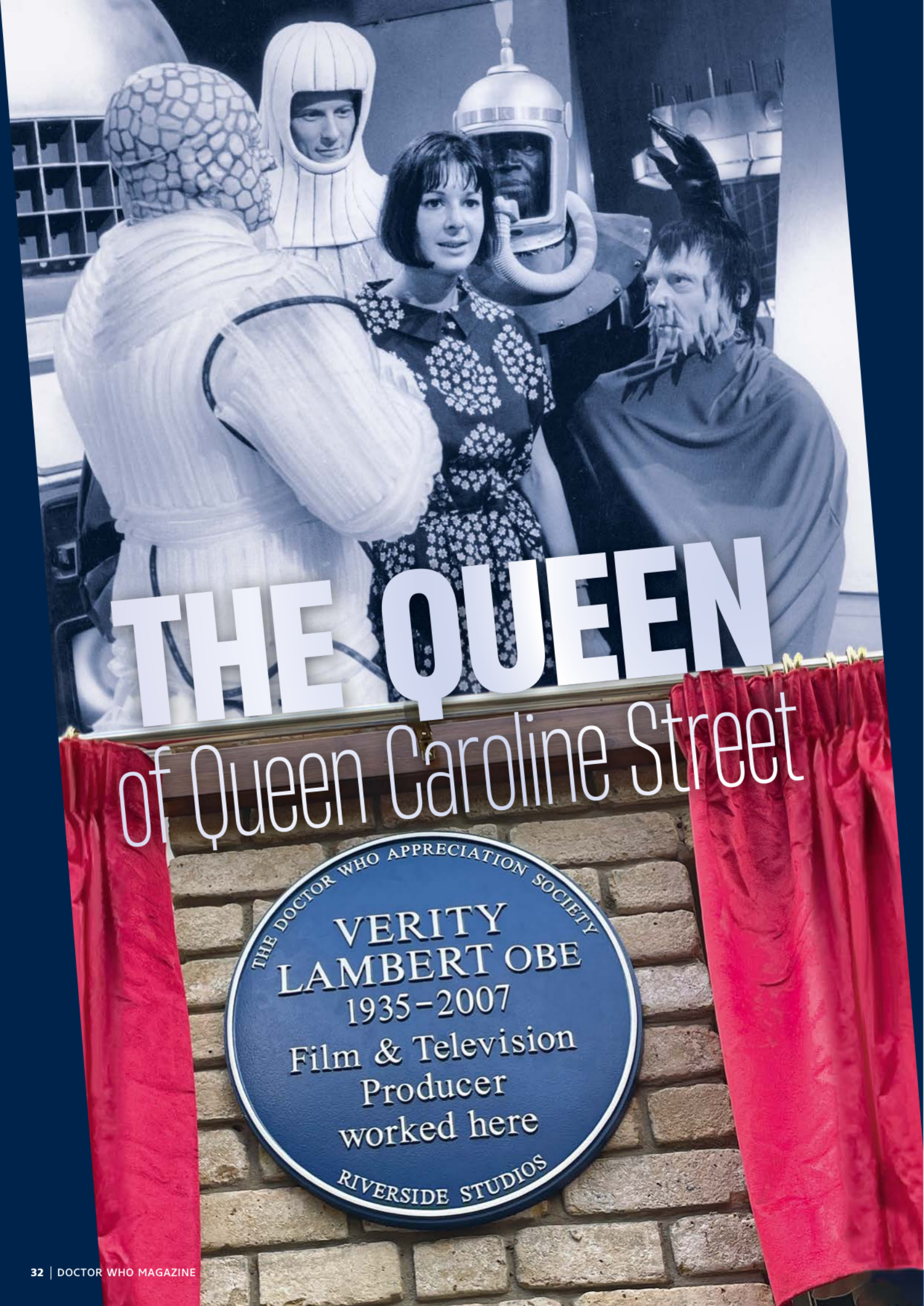
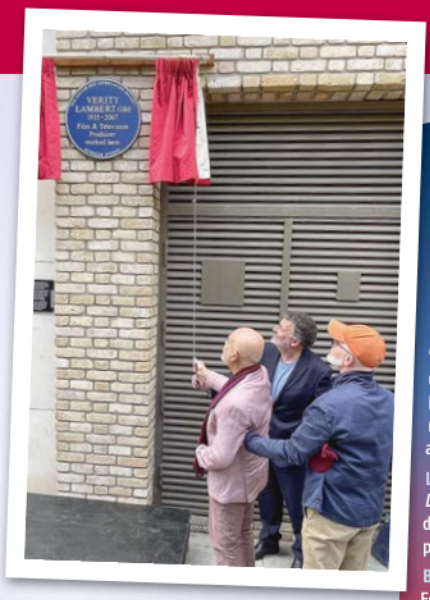


THE QUEEN of Queen Caroline Street

At a recent ceremony honouring the late Verity Lambert, **ROBBIE DUNLOP** spoke to many of the renowned producer's friends, colleagues and admirers.



Opposite page above: Verity Lambert, *Doctor Who*'s first producer, surrounded by alien delegates on the Televsion Centre set of her last episode, *Mission to the Unknown* (1965).

Opposite page below: The plaque in memory of Lambert at Riverside Studios.

Left: Waris Hussein, *Doctor Who*'s first director, unveils the plaque on 29 May.

Below left: Carole Ann Ford, who played Susan from 1963-64. Photo © Patrick White.

Below centre: John Gorrie, the director of *The Keys of Marinus* (1964).

Below right: Steven Moffat, *Doctor Who*'s showrunner from 2010-17, gives a speech in appreciation of Lambert.

Many of the earliest *Doctor Who* serials were recorded at Hammersmith's Riverside Studios. It's Sunday 29 May, and **Doctor Who Magazine** is here at 101 Queen Caroline Street, London W6, to see *Doctor Who*'s first director Waris Hussein, together with its later showrunner Steven Moffat, unveil a blue plaque in memory of the programme's founding producer, Verity Lambert – a British television legend, who died of cancer in 2007, aged just 71.

The ceremony is preceded by a rousing speech from Moffat, who met Verity at a number of dinner parties thanks to his mother-in-law Beryl Vertue and his wife, Sue Vertue – both acclaimed television producers themselves. "Beryl and Verity were friends, and Sue was a friend, so I would just be tagging along," Steven tells **DWM**. "We sat together once, and we certainly talked about *Doctor Who*, as I was working on it by then. I think I knew that I was taking over but I didn't tell her, which I slightly regret because I never saw her again. She had a substantial career in television. *Doctor Who* was basically her break-in, as it were."

This is actually the second time that the plaque, part-supported by the *Doctor Who* Appreciation Society, has been unveiled. Waris Hussein did the honours by himself in July 2014, after which the plaque was on display for two months prior to Riverside's closure for renovations. Waris says he was keen to repeat the process as a mark of respect to his friend, to whom he remains "eternally grateful" – not least for asking him to direct her very first television production, which was also the very first episode of *Doctor Who*: *An Unearthly Child* (1963).

Thinking back to the time he first met Lambert at BBC Television Centre, Waris says: "I saw this very elegant woman with a Vidal Sassoon hairdo. She wore the best clothes you ever saw; her presentation was fantastic." Then a "keen-to-impress, Indian-born Brit with a posh accent", he remembers being given the once-over by Lambert – but, he insists, "There was no question of 'Who is this?' She trusted me, and I had to trust her. The reality was, here was I, thinking of myself as a minority member of society, but she was too – the first female producer at the BBC, young and very attractive. And 'How did she get the job?' was rattling around the building. Everyone was being incredibly bitchy about her, and here was a woman having to fight for her position. She'd walk down the corridor, a lot of people watching her. She was very conscious about herself. She knew that she had to make a mark, which she did. I admired her enormously. We became incredibly good friends."

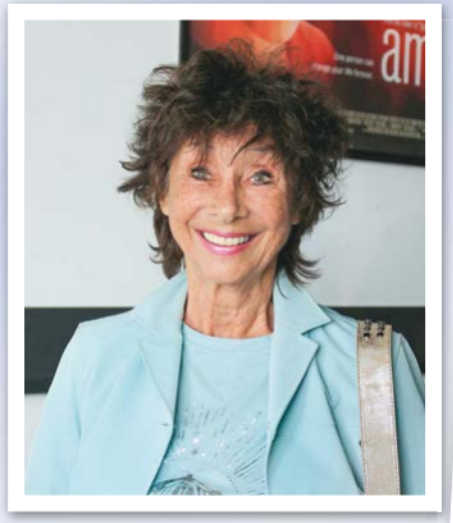
In casting the Doctor's granddaughter Susan, Lambert picked Carole Ann Ford – also here at Riverside. In later years, Carole Ann would ask Lambert why she'd stood out from the other contenders for the role. "You looked strange!" was the response, according to Carole Ann. "I said, do you mean 'unique'? She said, 'No, strange!' I couldn't get her to say anything other than 'strange'. But that was Verity; she stuck to her guns."

What would Lambert have made of the day's celebrations? "I think it would have been a mixture of enjoyment and slight embarrassment at all the fuss. She would have enjoyed people's appreciation, of course, but I don't think she liked being thrust into the spotlight." Laughing, Carole Ann reconsiders. "Although the appreciation would have topped it all, I think!"

Also paying tribute on this Sunday in May is John Gorrie, another key player from *Doctor Who*'s first season. Like Waris, he struck up a friendship with Lambert while directing the BBC soap opera *Compact*. Working in a neighbouring office, →

"She had a substantial career in television. *Doctor Who* was basically her break-in, as it were."

STEVEN MOFFAT



THE QUEEN of Queen Caroline Street

Above left: Caroline Quentin co-starred in Lambert's *Jonathan Creek* from 1997-2000. Photo © Patrick White.

Above centre: Actress Anna Carteret says of Lambert, "I owe her so much."

Above right: Rosemary Crowson, assistant floor manager on Lambert's acclaimed suffragette drama *Shoulder to Shoulder* (1974).

Below left: Actress Patricia Quinn with Waris Hussein. Photo © Patrick White.

Below right: In addition to the plaque unveiling, an episode of *Shoulder to Shoulder* was screened at Riverside, followed by a Q & A session – with Carole Ann Ford, Waris Hussein, Patricia Quinn and Siân Phillips interviewed by Martin Spellacey.

→ she quickly head-hunted him for a *Doctor Who* serial – and there was very little negotiation. "I said, 'I don't think it's a very good idea.' She said, 'Why not?' And I said, 'Because I don't like science fiction; it bores me!' She said, 'Nevertheless, I want you to do a *Doctor Who*.' I was under contract at the BBC and had to do what I was given. I said, 'Let it be a history one,' and she said, 'No, it's a sci-fi one.'"

John hastens to add that working for Lambert on *The Keys of Marinus* (1964) was a positive experience. Though trusting his judgment, she was very much involved in the production – "in the nicest possible way. She didn't boss you around and say, 'Oh no, don't do that, do this.' That's presumably why she asked me. She could see, from my work on *Compact*, 'The guy knows what he's doing.'

"She was a delight to work with," John concludes. "She was a loving, people person."

"She was a remarkable woman. The first really powerful woman I'd met at that point."

SIÂN PHILLIPS

That the ceremony is graced by so many of Lambert's friends and colleagues is testament to how much of a 'people person' she was. Lord Michael Grade is also here, alongside many others – among them the writer Lynda La Plante, the journalist Nina Myskow, and mid-1970s *Doctor Who* producer Philip Hinchcliffe. *Doctor Who* historian Jeremy Bentham, who interviewed Verity on several occasions, is reminded of "the care and passion she had for *Doctor Who*. It was apparent early on in our encounters that she still watched the programme whenever she could, and that she held strong convictions about what the programme makers were doing right and, equally, where she felt they were falling short."

Caroline Quentin, co-star of Lambert's hit television series *Jonathan Creek*, has many happy memories of Verity, most of them involving glasses of wine and Verity's Great Dane. Actress Rebecca Lacey, who knew Verity from the late 1980s/early 1990s sitcom *May to December*, recalls her "good sense of humour... She would often raise a well-placed eyebrow at a cheeky innuendo." And *Juliet Bravo* star Anna Carteret remembers Lambert as "a very caring, friendly and encouraging person. She was knowledgeable about plays and different parts. I owe her so much."

Likewise, actor Larry Lamb, who worked with Verity on the Euston Films gangland drama *Fox* (1980), recalls a "fairy godmother" who played a major role in launching his career. "I shall always remember her with great fondness and gratitude," he tells us. "A wonderful human being and a real force in British television." Actress Patricia Quinn, who played Christabel Pankhurst in Lambert's renowned 1974 suffragette drama *Shoulder to Shoulder*, and later guest-starred in the 1987 Seventh Doctor adventure *Dragonfire*, remembers Lambert as a "charm" and an "amazing friend".

For Rosemary Crowson, assistant floor manager on *Shoulder to Shoulder*, Lambert stood out amongst the many producers she worked with. "She was always a part of the production. She was never the producer up in the office while you were down in another office." At one point, Lambert actually took to the set as assistant floor manager herself, when Rosemary was required to fill in

Shoulder to Shoulder with Verity

"*Doctor Who* was of huge importance to her," says Anna Callaghan, who was Verity Lambert's PA at her television production company, Cinema Verity. "I know how hard she fought for William Hartnell. I believe that was quite a tussle. I don't think he was the BBC's idea of whoever Doctor Who was."

Lambert made few convention appearances, but it wasn't for want of trying. "She was always genuine. It was never a, 'No, sorry, I can't do that.' It was always, 'I would like to do that if I could.' She would only say 'No' when it was clearly not possible. She was so busy – her diary was crazy. But she loved people; she loved meeting people and talking to people."

Anna explains that Lambert received a lot of fan mail. "I think she quite liked being a 'name', although she was very modest in some ways and could be a little on the shy side."

Following *Doctor Who*'s cancellation in 1989, it was often suggested that Verity might return to relaunch the series – but, according to Anna: "She said, very honestly, 'Absolutely not. Because I did it, it was wonderful, but I think it's time for somebody new to take it on.' One had to respect that."

Over the 18 years they worked together, Anna and Verity became close friends. "Verity was great fun. She was tough and she was a perfectionist. But her loyalty was second to none. She would do anything for you."

for an injured production manager. "Verity was such a genuine person," Rosemary reflects. "People *liked* her."

Dame Siân Phillips – Emmeline Pankhurst in *Shoulder to Shoulder* – admits to having felt a little bit intimidated on first meeting the producer. "I honestly didn't envisage at the time how much I would come to admire her," she says. "She was a remarkable woman. The first really powerful woman I'd met at that point. But she was also very ordinary. I was very attracted to her from the first time I met her."

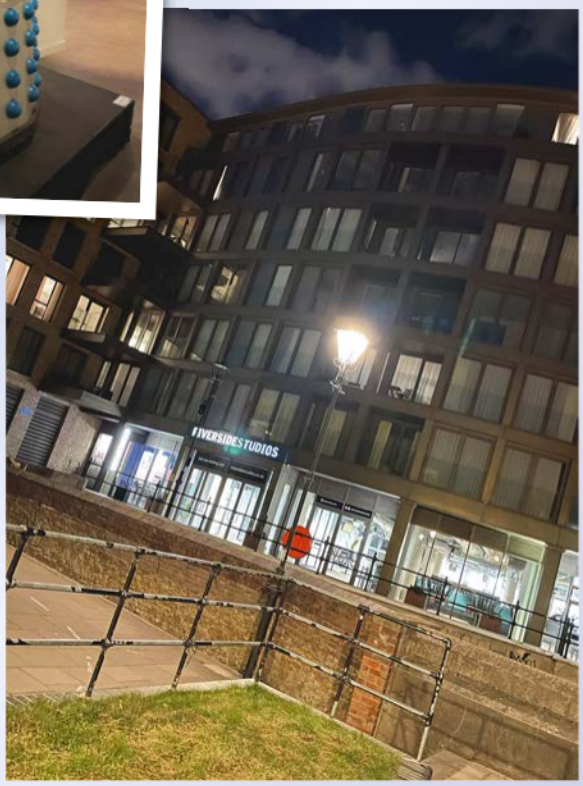
In the television landscape of the 1970s, it was unusual to find a woman in a top-ranking production role. "She wore it very lightly," says Siân. "And she always looked so elegant, in a very unforced way. She knew how to relate to people."

Lambert wasn't one to stand on the sidelines; she rolled up her sleeves and got stuck in with the crew, carrying rubbish and assisting the caterers. But if she ever found it exhausting, she never let on. "It was a very strenuous job that she did, and she never showed that side of it," Siân continues. "You never saw her looking anxious or worried about anything."

While filming *Shoulder to Shoulder*, Lambert had a serious health scare and was admitted to a clinic. When Siân and some other cast members called in to visit, Verity wasn't in bed: "She was standing up in her room and had a nightgown on. She had tubes up her nose and was carrying oxygen in one hand, a phone in the other. She was still working! She beckoned us to come in, and with her foot she indicated a crate of champagne on the floor!"

Verity Lambert's legacy certainly won't be missed by visitors to Riverside. In addition to the new blue notice, a plaque at the main entrance proclaims that *Doctor Who* was filmed on site. Also, a large photograph of the Doctor and Susan can be seen by passers-by through a window, a full-size Dalek prop is situated in the foyer, and another three striking photographs (including one of Lambert herself, menaced by a menagerie of monsters) are displayed in the café area. They form part of a gallery called *Time Lords to Top of the Pops*, a recent attraction celebrating the BBC's centenary. "We're really proud of our association with *Doctor Who*," Riverside's project manager Daniel Thurman tells **DWM**. "Inviting people into this building who are passionate about the series helps us to understand how important Riverside is to that community, and to the history of *Doctor Who*."

Event organiser David Greenham agrees. "Verity was very much a trailblazer – a fighter, with passion and vision and a remarkable CV. With *Doctor Who* she developed a template which still resonates to this day. She was a powerhouse of film and television who will never be forgotten." **DWM**



Top left inset: Anna Callaghan was Lambert's PA at Cinema Verity for 18 years.

Top right: Anna Callaghan and Verity Lambert dining in Paris. Photo © Anna Callaghan.

Above right: A display at the University of Strathclyde includes some of Verity's awards and personal photos. Photo © Anna Callaghan.

Above left inset: A Dalek in the foyer at Riverside Studios.

Left: Riverside Studios at the end of the day.

All photos © Robbie Dunlop unless stated otherwise.

THE KARFEL TRUTH

Deep beneath the citadel of planet Karfel, 1980s TARDIS traveller Peri had a close encounter with a hideous Morlox in *Timelash* – one of the adventures in the new Season 22 Blu-ray set. JONATHAN HELM meets original Morlox manufacturer PAUL MANN.

A number of new assistants joined the BBC Visual Effects Department in the mid 1980s. Many of them had grown up watching *Doctor Who*, and were influenced by the department's work – but that wasn't the case with Paul Mann, who joined in 1984.

"I was a trained silversmith and I'd recently left my job," says Paul. "I'd never heard of the BBC Visual Effects Department until an old friend from polytechnic told me about it. He made it sound very appealing and gave me a number to call. I got an appointment and pulled together a portfolio overnight. I'd never done anything relating to effects and I had no interest in science fiction, so I took along examples of my silversmithing and other things I'd built. They said, 'Start on Monday', and that was that.

Above: The chained Morlox in *Timelash* (1985).

Right: A Cyberman gets part-dismembered in *Attack of the Cybermen* (1985) – the first *Doctor Who* story that Paul Mann worked on.

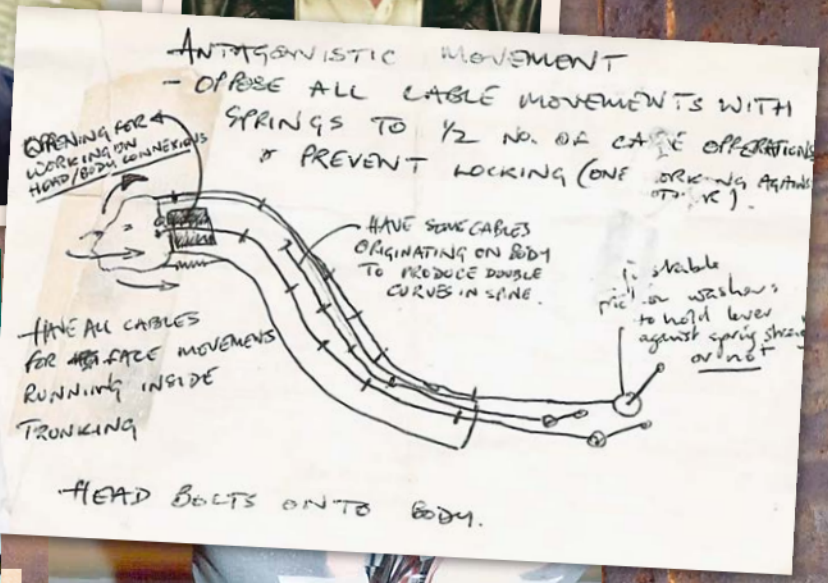
"The first *Doctor Who* I did was *Attack of the Cybermen* [1985]," he adds. "That was just a few weeks into my time at the BBC. Chris Lawson, the visual effects designer, asked me to build a false arm for one of the Cybermen. The arm was blown off, and this was the first time I'd ever worked with pyrotechnics. I was pretty fit back then, which is why I ended up doing a lot of the pyrotechnic work. It was about how far you could run before the explosion went off, and I could run faster and further than anyone else. No one seemed concerned about Health and Safety in those days!"

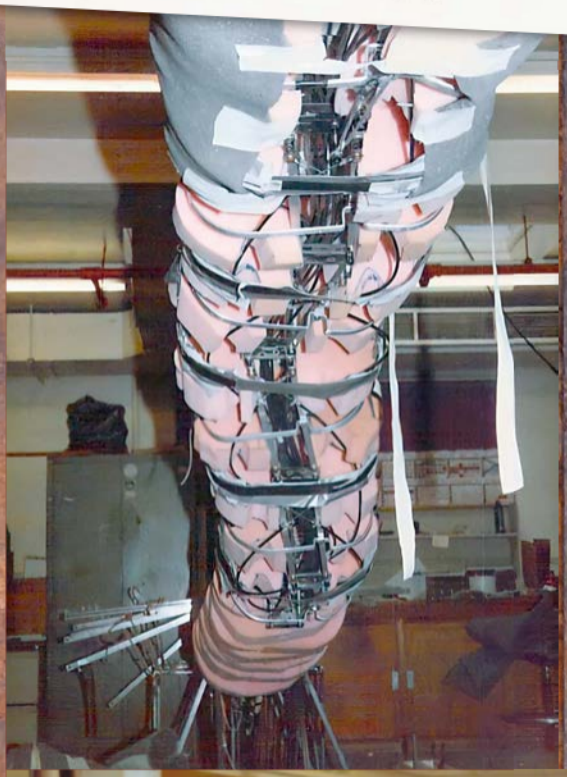
Unlike many of the new assistants who joined the department around this time, Paul wasn't a fan of the series. "If you were a naughty boy you used to get punished by being put on *Doctor Who*," he explains. "If you were put on *Doctor Who* then you knew you'd done something wrong. I was quite a naughty boy, so I did a lot of episodes! *The Paul Daniels Magic Show* was the other one; those were the two programmes that had no prestige whatsoever. *Doctor Who* was regarded by most of us as the worst thing to work on because there were no production values, and there was a feeling that it should have been killed off ten years ago. That didn't apply to Mike Tucker and some of the other younger guys in the department, because they absolutely loved being on *Doctor Who*.

"The next one I did was *Timelash*," Paul continues. "Kevin Molloy was the visual effects designer, and I was his assistant. Kevin and I got on well and we were always getting into trouble for giggling. He wasn't a fan of *Doctor Who* either, and also viewed working on it as

Far left: Visual effects designer Paul Mann.

Left: In the 1980s, Paul was the assistant to visual effects designer Kevin Molloy. Photo © Patrick Mulkern.





Far left: The puppet 'Borad' (Denis Carey) operated by an android (Dean Hollingsworth) in *Timelash*. The prosthetic at the back of the head was created using "bits of old junk".

Above: Paul's original design sketch for the Morlox. Illustration © Paul Mann.

Left: The Morlox prop under construction in the workshop of the Visual Effects Department. Photo © Paul Mann.

Below: Kevin Molloy looks on as Paul demonstrates the animatronic components used to manipulate the Morlox. Photo © Paul Mann.

"IF YOU WERE A NAUGHTY BOY YOU USED TO GET PUNISHED BY BEING PUT ON *DOCTOR WHO*."

a punishment. Having said that, at least *Doctor Who* was fun, and it allowed you to be creative. There was no budget for materials, but we had a recycling store which was full of stuff from other productions and general junk like coffee-pot lids and old hairdryers. I remember we once used Polo mints for portholes on a spaceship. You just had to make sure the writing was on the inside! It was like *Blue Peter* but for real. For *Timelash* we had to create a robot prosthetic to be fitted to one of the actors [Denis Carey, playing the fake public face of the evil Borad]. We made it from bits of junk, but it turned out quite well."

Paul's main responsibility on *Timelash* was designing and building the Morlox, a reptilian creature that lived in the tunnels underneath the city on Karfel. "Kevin asked me to design it and I did a very quick sketch of how I would make it," says Paul. "Designs were done on the back of a fag packet in those days and you just got on with it."

Paul used a variety of animatronic components and levers when he was building the prop. A hollow latex rubber sleeve was then fitted over the wire armature. Two wires on a rack and pinion pivot ran through the neck and out of the back, enabling Paul to turn the head left or right by pulling on the relevant wire. "I remember Kevin looking aghast at this huge thing stretching across the workshop," says Paul, laughing. "He thought I'd lost the plot, but →

THE KARFEL TRUTH

Right: Work in progress on the Morlox's head, which was sculpted in clay. Photo © Paul Mann.

Far right: Stan Mitchell working on the Morlox's jaws. Photo © Paul Mann.

Right inset: Paul poses with the finished prop. Photo © Paul Mann.

Below left: The finished Morlox prop on set, swathed in dry ice.

Bottom left inset: The Bandril ambassador in *Timelash* was a glove puppet created by Stan Mitchell.

Bottom right: The Morlox prop receives a greenish coat of paint. Photo © Paul Mann.

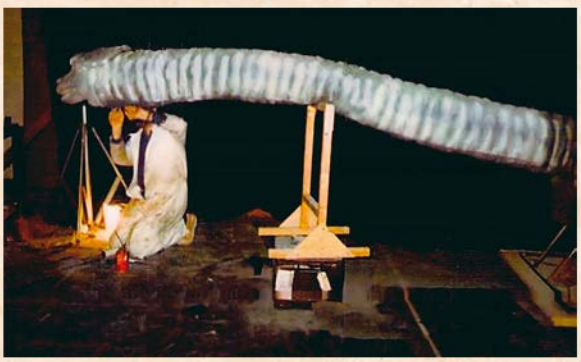
→ I loved animatronics and engineering. One of the great things about the BBC and *Doctor Who* was that you had to have all these different disciplines. You'd be doing pyrotechnics one minute and then sculpting the next – sometimes on the same day."

Sculptor Stan Mitchell had recently joined the department, bringing with him a level of prosthetic design expertise previously confined to freelance contractors. "I had a lot of help from Stan when it came to sculping the Morlox creature's head," says Paul. "Stan taught me a lot. He'd been a sculptor at Madame Tussauds and was used to having weeks to work on something. But in our department, we often had hours, not weeks. You'd just have to do it, and Stan adapted well to that style of working. He also designed the Bandril, which was originally supposed to have been played by an actor in make-up. It was Stan's idea to do it as a glove puppet instead."

After *Timelash*, Paul worked on many more episodes of *Doctor Who*, including *The Trial of a Time Lord* (1986), *Paradise Towers*, *Delta and the Bannermen* and *Dragonfire* (all 1987). "It was like being in a safe cocoon at the BBC. You'd have very little contact with the outside world. We were always trying to stretch what was achievable and it was so creative. I would have stayed there for life, but the department lost its interest in creativity. I was working with a producer, and I suggested a better way of achieving an effect. He said, 'I'm not interested in better; I just want it cheaper.' I resigned on the spot."

"ONE OF THE GREAT THINGS ABOUT *DOCTOR WHO* WAS THAT YOU HAD TO HAVE ALL THESE DIFFERENT DISCIPLINES."

Paul left in 1993 and later set up a special effects company called Machine Shop, specialising in pyrotechnics. He recently retired but the company is still going strong after 30 years. "I sometimes missed the anarchic days of the BBC," he admits. "But I'm appalled when I think about how we handled pyrotechnics back then. It's a miracle that no one ever got seriously hurt. When I started my own company, we took Health and Safety very seriously. I'd learnt my lesson on *Doctor Who*!" **DWM**



FOR A FEW DOLLARS MORLOX

Some thought was given to updating Paul Mann's original Morlox model in digital form for the Season 22 Blu-ray release – along with the notorious 'glove puppet' Bandril ambassador created by Stan Mitchell – but it wasn't viable. "The Bandrils and the Morlox were on the list, but there was a limit to what we could do," recalls Chris Cassell, half of the team that created a number of new CGI visuals for *Timelash* (see pages 40 to 41). "The amount of time it would take to track a new head onto the Morlox would have made it prohibitively expensive. We considered making the Morlox blink, but it wouldn't have fitted in properly. It's like when you watch the [1997] special edition of *Return of the Jedi* and the Ewoks blink. It would have been too disconcerting."

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LET'S DO THE TIMELASH AGAIN

The Season 22 Blu-ray box includes the option to view 1985's *Timelash* with new CGI effects by **CHRIS CASSELL** and **JUSTIN T LEE**, who previously worked together on updating 1979's *Nightmare of Eden* for the Season 17 set. **JONATHAN HELM** talks to them both.

Above: Chris Cassell (left) and Justin T Lee (right) have used CGI to create new effects for *Timelash* (1985).

Below: A 1980s advert for the Quantel Paintbox digital effects system.

Bottom: A comparison between the 1985 (left) and 2022 (right) version of a 'laser-beam' effect. Flanked by Hubert (David Chandler) and Vena (Jeananne Crowley), the Doctor (Colin Baker) activates an improvised energy weapon.

A few eyebrows were raised when it was announced that *Timelash* had been the story chosen to receive upgraded effects for the Season 22 Blu-ray release. "*Timelash* isn't one of the most highly regarded stories," acknowledges Chris Cassell, "but for some people it will be the first story they watched, and it will hold a special place in their heart. For me, something like *Silver Nemesis* or *Remembrance of the Daleks* [both 1988] would be more challenging to work on, because I'm so close to those stories. *Nightmare of Eden* and *Timelash* are nowhere near my top ten, although I do enjoy them, and that gave me a bit more freedom because I'm not so emotionally attached."

Both Chris and his CGI-crafting collaborator Justin T Lee take a keen interest in the work of pioneering TV puppeteer Gerry Anderson. "I was one of the producers on the *Thunderbirds* anniversary episodes in 2015, which had a lot to do with emulating old visuals both in camera and with digital tools," says Justin. "When Chris got the opportunity to work on updating the effects in *Nightmare of Eden*, the timings were very tight and he realised it was going to be too big a job for one artist, so we got talking about doing it together."

"Justin is a complete all-rounder – motion-graphics, CGI and practical model-making," adds Chris. "We've always got along, and *Nightmare of Eden* became the first project we worked on together. The joy of technology means that it's feasible for us to work together with me in Scotland and Justin in Canada."

For *Timelash*, the brief from Russell Minton, executive producer on the 'classic' *Doctor Who* Blu-ray range, was for the new effects to integrate seamlessly with the original 1980s footage. In order to achieve this, Chris and Justin researched the optical and video effects technology of that era. "For the 'laser-beam' effects, we imagined how they would have looked in 1985 if they'd been done on an optical printer with hand-animation and coloured gels, and we tried to replicate that digitally," explains Chris. "We could have gone for a more contemporary digital effect, but it wouldn't have been in keeping with the aesthetics of the story."

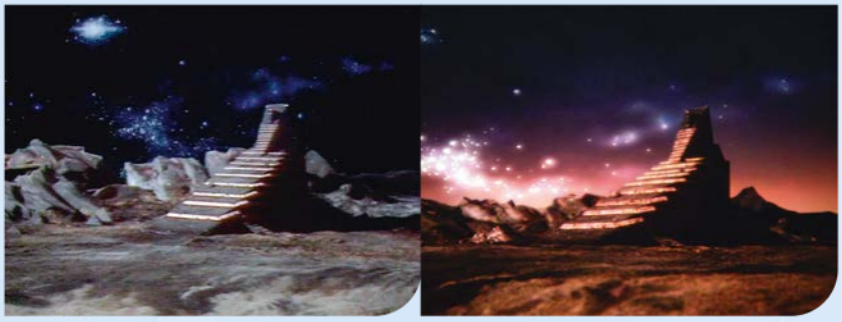
In 1985, video effects designer Dave Chapman used several early digital processing systems to create a variety of effects for *Timelash*. The Quantel Paintbox, for example, was used to electronically mask off areas of the picture for the various ray-gun effects. By uncovering the area inside the mask with a wipe, the beams could be shown 'travelling' towards their intended victim.

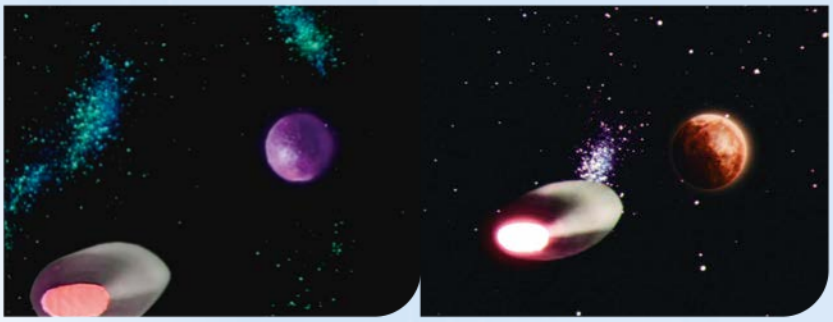
The same year, Quantel had released a digital editing and visual effects compositing system called HARRY, which enabled multi-layered compositing of images. This was used for the shots inside the TARDIS as it heads

towards the Kontron Tunnel. The Quantel DPE 5000 was used to zoom into and position a model TARDIS as it first arrives on Karfel.

Although these effects were cutting-edge in 1985, they look dated by today's standards. When it came to recreating the effects for the special edition, Chris Cassell was particularly keen to improve the shot of the TARDIS arriving.

"I'm a real TARDIS aficionado and that effect never quite worked for me," says Chris. "When the TARDIS appears through the Timelash, we wanted to use the original model and improve the way it appears, but there wasn't enough original material for us to use. We used a static shot of the full-size TARDIS prop instead. That was a little bit of a liberty that we allowed ourselves to take."





Top: Comparison shots of the TARDIS appearing through the Timelash – in the 1985 original (left-hand images), and reworked for Blu-ray in 2022 (right-hand images).

Above: Likewise, comparison shots of the Citadel on Karfel.

Left: Two more comparison shots, showing the Bandril missile en route to Karfel.

Below: Comparison shots of the Timelash in operation, with Maylin Tekker (Paul Darrow) at the controls.

Justin used a process called 'camera projection mapping' to completely rebuild all the spacecraft and exterior scenes. "For the model miniature shots, it was very important that the updated effects still carry the same look and feel of the original models," says Justin. "I cleaned up multiple still frames from the original source video and used 3D geometry to match the shape of the original model, and then projected the still frames onto basic CG geometry. This meant I could then create new camera moves while getting a result that photographically matched the original effects shot."

The effects sequences involving the Timelash itself – ie, the terrifying tunnel which planet Karfel's rebels are thrown into – entailed a lot of rotoscoping for the scenes where the actors cross the threshold, and the creation of portal animations using slit-scan photography rendered with digital tools. "The story is called *Timelash*, so we knew we had to make those sequences look better," explains Chris. "The brief from Russell was to make the Timelash itself more threatening, because it doesn't really work as a threat in the story. It should inspire fear, and Russell wanted us to make it more dangerous."

"THE BRIEF WAS TO MAKE THE TIMELASH LOOK MORE THREATENING."
CHRIS CASSELL

In addition to his VFX prowess, Justin is also a skilled puppeteer. He and his wife Lindsay run a company in Canada called Gazelle Automations, specialising in puppetry and miniature work. "Doing new practical effects would really be in our wheelhouse," says Justin enthusiastically. "If the opportunity ever arose and we had an impossible dream budget, I would love to create new puppet and creature effects for the *Doctor Who* range." **DWM**

NEW ROMAN TIMES

New *Doctor Who* novelisations are on their way from Target Books, with **JAMES MORAN** and **RONA MUNRO** adapting their Roman-themed TV stories. **BOB FISCHER** meets them to discuss Pictish cattle, the magic of Donna Noble and much more besides.

"Honestly, I could happily spend my entire working life writing dialogue for Donna," says James Moran. "All day, every day, forever. From the very beginning she's been a joy to write for, and writing the book was like putting on a familiar... what's the phrase? A familiar coat? A familiar pair of gloves? A familiar ginger wig? She just doesn't take any guff. The Doctor, in every incarnation, gets by with a lot of bravado, but Donna is having none of that."

In 2008, James wrote *The Fires of Pompeii*, the second episode of David Tennant's final full season of *Doctor Who*. Set in the run-up to the devastating eruption of Mount Vesuvius in 79 AD, it's the story in which Catherine Tate's plain-speaking Donna Noble took her first journey into the past with the Tenth Doctor. The episode itself is a freewheeling affair peppered with touching moments, and James has used his new Target novelisation as an opportunity to expand on some of the story's themes – including Donna's uncertainty about her new travelling companion.

"You're able to head off on a few tangents," he explains. "To *breathe* a bit more. If you did that on screen, it would be fantastically boring. But in a book you can park things a little and explore a few asides and footnotes."

As well as digging deeper into Donna's psyche, James also looks at the motivations of his story's villains – the alien Pyroviles. The book's prologue is actually written from their perspective. "I want every character

Top: James Moran, the author of *The Fires of Pompeii*. Photo © Michael Gill Photography.

Above: Rona Munro, the author of *The Eaters of Light*.

Right: A Pyrovile in *The Fires of Pompeii* (2008).

Far right: The Doctor (David Tennant) and Donna (Catherine Tate) realise it's "volcano day" in *The Fires of Pompeii*.

Opposite page: Cover art by Anthony Dry and Stuart Crouch for the new Target Books novelisation of *The Fires of Pompeii*.

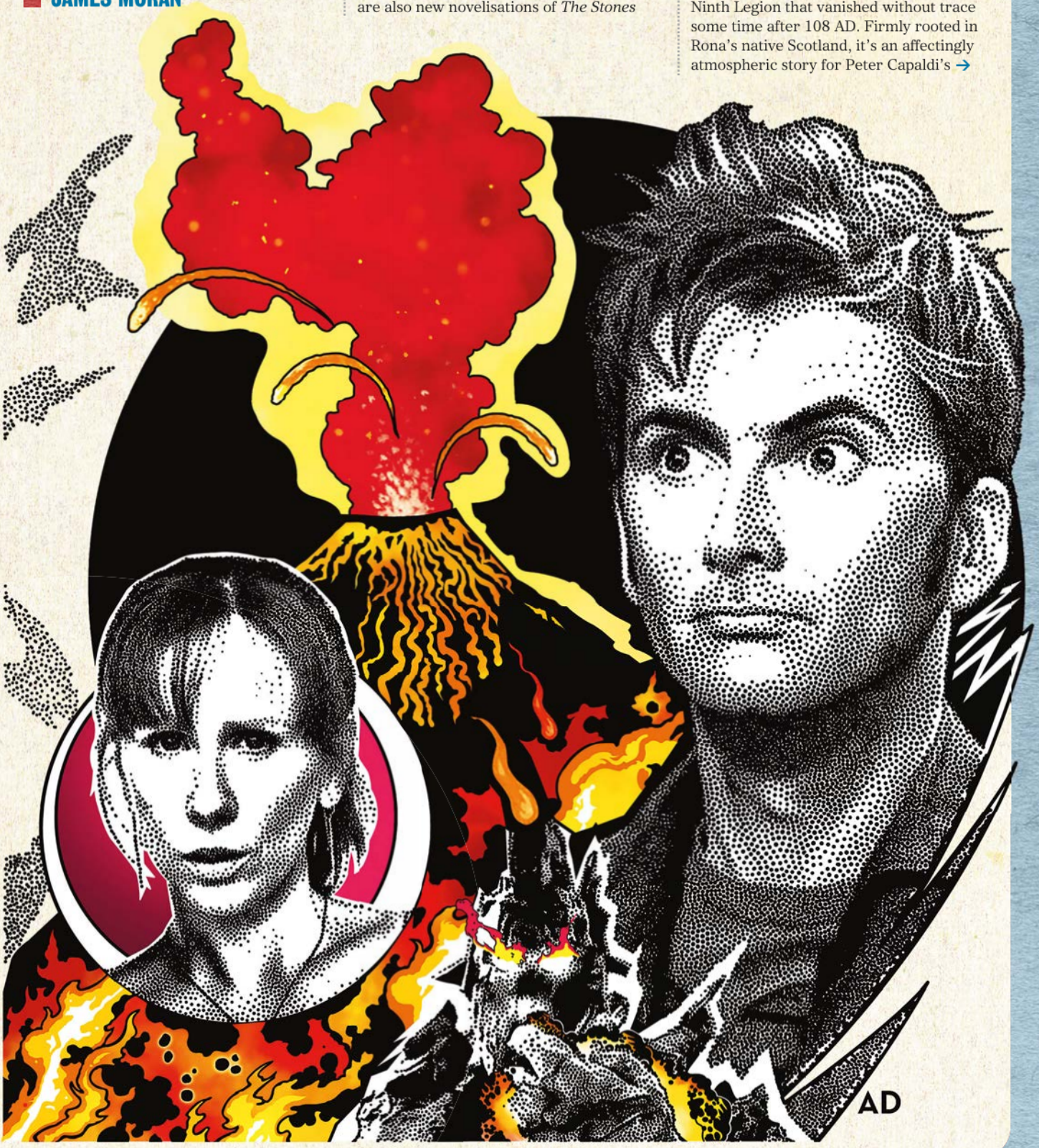
"IN A BOOK YOU CAN PARK THINGS A LITTLE AND EXPLORE A FEW ASIDES AND FOOTNOTES."

JAMES MORAN

to have a reason to be there," he says. "You can't just have a villain turn up and start killing everyone because they're crazy. That's not a reason. *Why* are they doing it? There has to be a logic, otherwise their actions won't be consistent. And I was always a fan of the Target books that began with sentences like 'The consciousness awoke in the dark...' They're so dramatic and atmospheric. I had to have a go at that!"

The Fires of Pompeii is one of four new *Doctor Who* releases from the legendary Target imprint. There are also new novelisations of *The Stones of Blood* (1978) and *The Androids of Tara* (1978), adapted from audiobook versions written by David Fisher and released in 2011 and 2012 respectively. And Rona Munro has written her second book for Target... a mere 32 years after the first.

In 1989, acclaimed playwright Rona wrote *Survival*, the final adventure of *Doctor Who*'s original run, swiftly adapting her script into novelised form. In 2017, she returned to televised *Doctor Who* with *The Eaters of Light*, a story set, like *The Fires of Pompeii*, during the Roman era – this time examining the fate of the real-life Ninth Legion that vanished without trace some time after 108 AD. Firmly rooted in Rona's native Scotland, it's an affectingly atmospheric story for Peter Capaldi's →



NEW ROMAN TIMES

Right: Cover art by Anthony Dry and Stuart Crouch for the new Target Books novelisation of *The Eaters of Light*.

Below: Brian Vernel as Lucius in *The Eaters of Light* (2017).

→ Doctor. The novelisation builds on that atmosphere in spades.

So how did the experience of writing for 21st-century Target Books compare to adapting *Survival*? "I was actually quite nervous this time," admits Rona. "I think because I hadn't written prose for such a long time. And the first time around, I was probably less aware of the intensity of fan loyalty. The detail in which they know and notice things! I've now been to a convention in LA – which was fantastic – but it made me realise that I didn't know things like my Doctor's number. Peter Capaldi... he's Number 11, isn't he?" Number 12, actually. "There you go!" she says, laughing. "I remember the looks of disappointed scorn that I got! And I feel apologetic about it. I can write narrative. I just don't hold onto the *detail* of the narrative in that way. And if I did, maybe I couldn't write it..."

Rona has expanded on her TV script, too, creating extensive back-stories for two of her characters: young Pictish girl Kar, gatekeeper of the portal to a dangerous alternative dimension, and Roman soldier Lucius. "I was in a moment of raw terror, wondering how the hell to do the novelisation," she recalls with a smile. "But I'm pals with Jenny Colgan, who's written quite a few *Doctor Who* novels and is an incredibly talented and successful novelist in several genres. She said, 'It's really easy. Look at your script, put in the backstory and all the things they couldn't afford... and there you go!'

> "IT BECAME ALL ABOUT THE STUFF I ACTUALLY *LIKE* TO RESEARCH."
>
> **RONA MUNRO**

"Once I got into it, it became all about the stuff I actually *like* to research when I'm creating a character. Particularly with Lucius, and what life would have been like for him in Rome. I wanted to make him a Roman from a more lowly background, and to find out more about that."

In the TV script, Lucius' sexuality is referenced in a single line. In the novelisation, Rona takes the opportunity to greatly expand this aspect of his character. Lucius, we learn, has been in a loving relationship with a fellow Roman soldier, Sextus. "At the point I started writing *The Eaters of Light*, we didn't even know that Pearl Mackie had been cast as [the Doctor's companion] Bill, and Steven hadn't written her first episodes," she explains. "So when I was working on my first drafts, I thought: 'I want Bill to have a relationship with Kar, because we really need to have a queer relationship in there.' And then Steven's first scripts came in..."

So he'd beaten you to it? She laughs. "Yes! And the line that went into

The Eaters of Light: that was Steven, too. He knew that, in *Survival*, I'd included a lesbian subtext. The folks that were queer may have noticed it, but those that weren't might have been in blissful ignorance. That's what you did back then; you smuggled stuff in. But this time he said, 'Why don't we just do it...' And then, when it came to writing the novel, I wanted to have a proper queer love story in there. So I made it Lucius' story. It was great to have that opportunity."

For James, writing his debut novel for Target is the culmination of a childhood ambition.

"I'm such a huge fan of Target Books," he says. "I read them obsessively when I was growing up. I learned the word 'capacious' from them, and was determined to get that into my own book. I remember looking it up as a kid, and then I started carrying things around in my pockets because I wanted them to be 'capacious' as well. Screwdrivers, tape measures, little rubber balls... My mum said 'Why are your pockets bulging out at the sides?'

"I lived in a little town called Calne in Wiltshire. The local library was like an enormous Gothic cathedral. My mum would drop me off, and I'd be there for hours. So I'm absolutely thrilled to be contributing to that huge Target history. My immediate thought was to wonder what the cover of my book would look like... and to imagine, years from now, some kid finding it in their own library. Maybe that will be their first experience of my episode."

Although the setting of *The Fires of Pompeii* was handed to him by showrunner Russell T Davies, the destruction of the Roman town was a topic that had always interested him. "I was asked to write a Pompeii episode," he recalls. "And told to include fire monsters, a Roman family in a villa, and some kind of ship flying from the eruption. And if I could get on with it quickly, please...

"They sent me a ton of research, but it was a subject I'd always been fascinated by as a kid. So I knew the timeline quite well, but I learned a lot more. Some things were just too awful to actually show in the episode, but I was able to squeeze a bit of that horror into the book."

For Rona, *The Eaters of Light* also sprang from her childhood interests. She confirms that Rosemary Sutcliff's 1954 book *The Eagle of the Ninth* (as namechecked by Bill in the Target adaptation) was an early favourite, and that this fictionalised account of the Ninth Legion's fate inspired her formative rural ramblings.

"I remember paddling around in the River Don thinking I would turn up a gold eagle of the Ninth any minute!" she recalls. "My dad was a geologist, and we were great walkers. I'd be trailing behind him and my brother, saying 'Are we nearly there yet?' It was a common weekend thing for us to tramp up a hill to look at a rock with a carving on it...

"And the interesting thing about Pictish culture is that nobody really knows what it was. The people we identify as being Pictish – which itself was a name given to them by the Romans – were probably →

MOOMIN MAGIC

Target books helped define the childhoods of generations of *Doctor Who* fans. But which other books inspired our two Target writers at a formative age?

Rona Munro doesn't hesitate. "The Moomin books by Tove Jansson," she replies. "They're descriptions of difficult emotions and dysfunctional families, but done completely unsentimentally. *Comet in Moominland*, the first one I read, is a book written by a young woman who'd lived through the Second World War and was looking at the end of the world. A refugee moving through a world that was being destroyed, staring a nuclear holocaust in the eye.

"You read the book, and these little creatures are living in a world like that. The events surrounding them are terrifying. But what we're told is that your mum will still love you, and – if you've got good friends – you can make it." She wipes away a genuine tear. "I'm filling up now...

"Also, *A Wizard of Earthsea* by Ursula Le Guin. You can see how her politics, which were always ahead of her time, developed as she was writing the Earthsea series. For instance, she unequivocally tells you that her characters are people of colour. Even though the original cover illustrations couldn't quite get their heads around that. She introduces all these radical ideas about gender, what it means to be human, and what imaginative magic means when it overlaps with political magical thinking."

Top left: Rebecca Benson as Kar in *The Eaters of Light*.

Top centre: *Comet in Moominland* by Tove Jansson, first published in English in 1951.

Top right: Author Tove Jansson.

Above left: Author Ursula K Le Guin.

Above right: *A Wizard of Earthsea* by Ursula K Le Guin, first published in 1968.

Left above: *The Eagle of the Ninth* by Rosemary Sutcliff, first published in 1954.

Left below: The Doctor and Caecilius (Peter Capaldi) investigate the hypocaust in *The Fires of Pompeii*.

NEW ROMAN TIMES

→ a scattered community of folk with ethnic similarities, living in one area of what we now think of as Scotland. They left behind these stones with symbols carved on them... and we don't really know what they mean."

Nevertheless, Rona's novelisation has allowed her to explore Pictish life and folklore in fascinating detail, mainly through Kar's expansive back-story. But what about the Eaters of Light themselves? Did her inter-dimensional creatures have genuine folkloric origins?

"Well, we know that, for a lot of early human cultures, the movement of the sun was very important. There's a dread when you know the light is dying, and a visceral need to know it'll come back. I still feel it... I hate the day after the longest day in June, when I know the light will soon start fading. I'm young for this to have occurred, but I can't comfortably drive in the dark anymore. And I live somewhere rural, so, as the days get shorter and shorter, I start to become imprisoned. It's just a little taste of what it would be like to think 'Is the food going to last the winter? Will the weather be so bad that some of us will die?' So the idea of the sun being gobbled up infuses so much folklore, and I just took that to its logical extremes. There's something *literally* eating the sun, and Pictish culture has evolved to defend against it..."

How does the experience of writing for Target compare to scripting televised *Doctor Who*? "You can get away with murder writing a script," admits James. "You don't even need to be any good at grammar! But from the very first sentence of a book, people are going to see exactly how you write.

"On the TV show, they won't let you fail. And at the end, Russell does his rewrite, so you *can't* fail – because it's gone through him, and it's immediately a million times better. And he copies your style, so you get it back and think 'Did I write that? It *sounds* like me!' It's like you fell asleep and woke up with a finished draft. I'd get him to rewrite all my stuff if I could."

> "YOU CAN GET AWAY WITH MURDER WRITING A SCRIPT." **JAMES MORAN**

So given that, does James' Target novelisation include dialogue written by Russell T Davies?

"Absolutely!" he exclaims. "It's a book adaptation of the episode, so you can't stray too much. There are plenty of lines in there that I had nothing to do with, but I'll happily take them for nothing! Honestly, working with Russell is basically a free writing masterclass. He *makes* you better. Even doing this interview, I'm thinking 'God, he'd be so much better at this...'"

Clearly, writing a TV script is a collaborative experience. But presumably the novelisations allow for a more personal touch, with elements excised from the TV versions reinstated? As our conversation concludes, Rona laughs heartily at the suggestion. "So you're asking did I run free, saying 'Now I can do *this*?' Actually, I'll tell you the one thing I *did* bring back for the book. The cows. I was in love with my Highland cows. My Pictish cattle. For the TV episode, I even found a place in Wales with appropriate beasts, and I showed pictures of them to the design team. I said, 'Just one cow!' And they said, 'Nope...'

"So, with the book, I put my Pictish beasts back in. I was really pleased about that." **DWM**

***The Fires of Pompeii*, *The Eaters of Light*, *The Stones of Blood* and *The Androids of Tara* are published by Target Books on 14 July.**

Above: Nardole regales the Picts with his stories in *The Eaters of Light*.

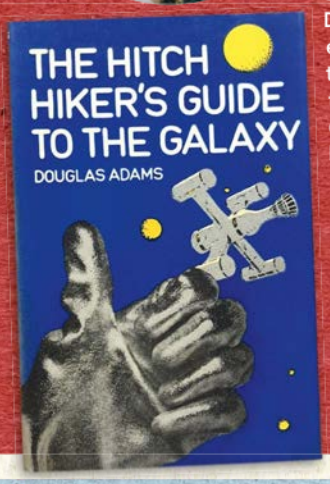
Right: Picts and Romans use lenses to hold back a beast from another dimension in *The Eaters of Light*.

Below: Author Douglas Adams and his most famous book, *The Hitchhiker's Guide to the Galaxy* – first published in 1979.

DON'T PANIC

For James, choosing an influential childhood book is easy: it's the career-defining novel of a one-time *Doctor Who* script editor.

"*The Hitchhiker's Guide to the Galaxy* by Douglas Adams," he says. "My mum saw it in a shop and said, 'Do you want that?' And it just immediately spoke to me. I read it when I was about eight, just before I saw the TV series. And I just love the way Adams plays with language: that entire ridiculous conversation that Arthur Dent has with Mr Prosser from the council, with mud seeping into his dressing gown. I could recite it now. And then Ford Prefect comes over and has an even *more* ridiculous conversation! It's *beautiful*.



"The story is paused while they have these bizarre exchanges, and I'm all about that. I love the ideas, the footnotes, the wild tangents and just the wonderful way he constructs a sentence. Douglas Adams was everything I could hope to be as a writer. I read the *Hitchhiker's* books over and over again when I was growing up, and every time there'd be another moment when I thought 'Oh, I get that joke now...'

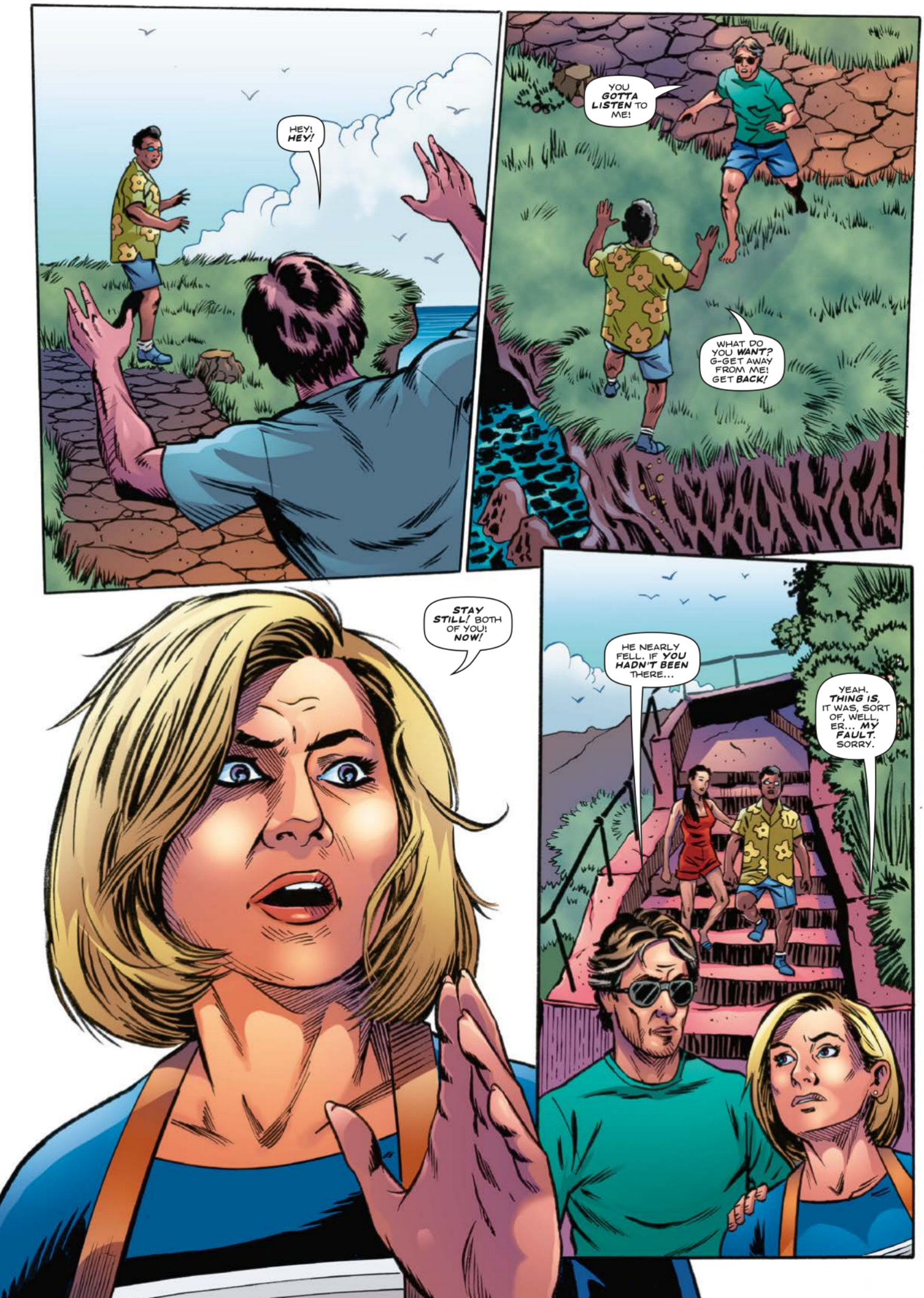
"They're just so crammed with *stuff*, and I really wanted to do that with my Target book. Fill it with nonsense and madness."

FEAR OF THE FUTURE
STORY : JACQUELINE RAYNER • ART : RUSS LEACH
COLOUR : MIKE SUMMERS • LETTERING : ROGER LANGRIDGE
EDITORS : MARCUS HEARN & JASON QUINN
POLICE BOX
POLICE TELEPHONE
12
14
NOTHING LIKE A DAY AT THE SEASIDE! SUN, SAND AND --
-- SEA! YAZ! HOLD ON -- I'M COMING!
HELP! I NEED HELP! WHERE'S THE LIFEGUARD?
YAZ! WHERE ARE YOU? YAZ!
DAN! WHAT'S WRONG?

YAZ! BUT HOW...?
SUN-SPSO
CHEESE AND PICKLE OR JAM SALAD?
YOU MEAN HAM SALAD?
ER... NO.
WELL, THE WASPS SEEM TO LIKE THEM, ANYWAY.
UGH!

I'M ALL STICKY. GONNA CLEAN OFF IN THE SEA.
NO! REMEMBER WHAT I SAW!
YOUR EYES WERE PLAYING TRICKS. YAZ CAN LOOK AFTER HERSELF.
I KNOW, BUT...
YAZ!
IT'S OKAY! SHE'S NOT DROWNING --
-- IT'S JUST A WASP.

AM I CLAIRVOYANT? SEEING VISIONS?
DON'T KNOW. BUT DON'T PANIC. IT'LL PROBABLY NEVER HAPPEN AG —
LOOK OVER THERE!
HANG ON A MINUTE! THAT'S THE MAN I SAW!
DAN -- THERE'S NO ONE THERE.
MAYBE IT'S SUNSTROKE. LET'S GET YOU BACK TO THE TARDIS.


HEY! HEY!
YOU GOTTA LISTEN TO ME!
WHAT DO YOU WANT? G-GET AWAY FROM ME! GET BACK!
STAY STILL! BOTH OF YOU! NOW!
HE NEARLY FELL, IF YOU HADN'T BEEN THERE...
YEAH. THING IS, IT WAS, SORT OF, WELL, ER... MY FAULT. SORRY.

THOSE SHADES -- I RECOGNISE THEM.
PREVENTACLES, THEY'RE CALLED. BANNED IN THE FIVE GALAXIES.
BUT I FOUND 'EM IN THE TARDIS.
YEAH. WHOOPS. MY BAD.
PRODUCT SAFETY RECALL
'PREVENTACLES' PSYCHIC SPECTACLES
Product aims to prevent accidents by extrapolating the most likely future from all known factors. Unfortunately there have been a number of reports of the product causing accidents either due to misinterpreted visions or preventative measures having the opposite of the desired effect.
Please return to your nearest retailer for a refund or exchange for a pair of TELEPATHY SOCKS.
YEAH, WE GET INTO ENOUGH SCRAPES ON OUR OWN...
... DON'T NEED ANY HELP!
TO BE CONTINUED...

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BBC STUDIOS

Sarner

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Revealing the secrets of the Doctor's adventures – scene by scene.

Vengeance on Varos

ALAN BARNES visits a place where grotesque tortures are broadcast into the homes of the viewing public: Britain, 1985!

Vengeance on Varos was outdated before it was even made. On 12 July 1984, six days before the story entered the BBC Television Centre studios, the first-ever Video Recordings Act received royal assent, after completing its rushed passage through Parliament.

The Act made videocassettes subject to certification, since existing legislation hadn't anticipated the irresistible rise of the VCR machine, and consequently the unregulated distribution of violent horror films – the so-called 'video nasties' (see pages 16 to 21).

With that, a moral panic ended – because the nasties had dominated the pages of the popular press throughout 1983, with one shock-horror headline succeeding another. By the spring of the following year, a particular scene was being replayed throughout British homes. At last, a video recorder had been rented from Rumbelows, bringing a new era of televisual entertainment to the household. Happy viewing? "Ha ha! They wouldn't say that if they knew what video we've got!" gloated punk throwback Vyvyan (Ade Edmondson), one of the horrid student foursome known as *The Young Ones* – which sent up the nasties furore in the episode *Nasty*, broadcast 29 May 1984. That episode featured a song of the same title, specially composed by those other punk throwbacks, The Damned. "My TV screen is sick," ran the first verse – with Dave Vanian singing about how he fell in love with his video nasty: "Catch, catch a horror train/A freeze frame goin' to drive you insane..."

Undeniably, *The Young Ones* captured a moment. But that moment had passed by mid-January 1985, when *Doctor Who* finally caught up with the horror train. *Radio Times* correspondent Harry D Watson of Linlithgow wasn't amused: "I object to having to explain to my puzzled six- and eight-year old sons that they are watching a story about brutal sadists who transmit scenes of real torture and murder on television then peddle video cassettes of the most titillating 'episodes' to a sensation-hungry public."

His response wasn't untypical. Latterday *Radio Times* reviewer Patrick Mulkern describes how, back in 1985, producer John Nathan-Turner "acknowledged *Varos* had received dissent from viewers, telling me it was mainly about 'the subject matter, the idea of torture for pleasure, not about violence... I think only a couple mentioned the acid bath.'"

Right: Jondar (Jason Connery) is tortured in Part One of *Vengeance of Varos* (1985).

Above right inset: Vyvyan (Adrian Edmondson) and Dave Vanian of The Damned in *The Young Ones* episode *Nasty* (1984).

Right: Bax (Graham Cull) and the Governor (Martin Jarvis) choreograph the Doctor's on-screen demise.

We'll discuss that acid bath scene later in this *Fact of Fiction*, but suffice it to say that the Doctor clearly doesn't intend to turn two mortuary attendants fizzy in said vat... which isn't the case in a far more shocking scene towards the end of the same episode. In search of the fabled 'safe exit' out of the Punishment Dome, the Doctor and two Varosian rebels are chased by a pair of cannibals into an area decorated with hanging vines – whose deadly poisonous nature becomes apparent when one of their pursuers is stung. (Whereupon his fellow drags his corpse away, presumably to feast on it – and that's not even the shocking bit.)

Hearing a patrol buggy approach, the Doctor hands a piece of string to Jondar (Jason Connery), telling him to attach it to a clump of vines. Moments later, when the fugitives are confronted by the sadistic Quillam (Nicolas Chagrin) and the cynical Chief Officer (Forbes Collins), the Doctor gives Jondar the direct order, "Now!" So Jondar releases the tied vines, which hit

Left: The Doctor (Colin Baker) fends off two clumsy mortuary attendants (Gareth Milne and Roy Alon).

Below inset: The cannibals (Jack McGuire and Alan Troy); the Doctor amid the deadly vines.

Bottom: Nicolas Chagrin as Quillam.

minute by the dying and terrified prisoners, they are almost upon the beginning of the poison forest before Quillam realises the danger..." Too late, the car drove into the vines: "A tendril wraps around Quillam's neck and pulls him from car [sic]. The other occupants too are touched by the poison..."

Another accident, then – like the deaths of those mortuary attendants. It might be neat to imagine that the killings of Quillam, the Chief and their lackeys are the actual 'vengeance on Varos' of the title – ie, Jondar's personal revenge for the torments we see him suffer at the start of Part One. But clearly, that wasn't the author Philip Martin's original intent.

Which raises the question: whose vengeance was the title meant to refer to? Vengeance on whom? Watching the gallows sequence (the other truly shocking Part Two scene – about which, more later), *The Fact of Fiction* is struck by a throwaway line in the drone of the attendant priest (Hugh Martin): "In the name of the Great Video and of Varos, who gave his name to our planet, accept the lives of these humble deviants..."

So Varos was a person, once – maybe even the founder of the whole corrupt system. It wouldn't be right for a hero to directly revenge themselves on any person or persons – but to exact vengeance on 'The Man' by overturning centuries' worth of wrongs? That sounds more like the Doctor.

"I want to hear them scream till I'm deaf with pleasure." QUILLAM

Quillam, the Chief and two guards in their faces, causing them to die in agony.

One might argue there's a degree of self-defence involved. Quillam, after all, has just threatened to broadcast the fugitives' deaths – "I want to hear them scream till I'm deaf with pleasure" – and ordered his guards to proceed. But whatever it is, it isn't unintentional.

It wasn't *meant* to be like that. In the rehearsal scripts, the guards were firing lasers on the fugitives as the buggy zoomed down the corridor, but: "With their view obscured until the last

Essential INFO

» Writer Philip Martin – who'd made his name on *Gangsters* (1976-78), a Birmingham-set crime series with metafictional touches – was inspired to pitch a 'penal colony' idea to *Doctor Who* in 1982, after his seven-year-old daughter Hilary had become a regular viewer. *Domain* (as the story was originally titled) was storylined as four 25-minute episodes for the Fifth Doctor plus companions Nyssa and Tegan, then scripted for Tegan and Turlough.

» In 1983, retitled *Planet of Fear*, Martin's story was reworked as two 45-minute episodes with the Sixth Doctor and Peri. It was rejigged again in a series of draft scripts prepared after a meeting with producer John Nathan-Turner and script editor Eric Saward on 9 February 1984, when Martin noted their request to incorporate "some contemporary relevance to 'snuff movies', video 'nasties', etc."

» When it came to cast the gibbering alien mining executive Sil, Nathan-Turner recalled receiving a memo from a fellow producer that mentioned Graeae, a theatre group promoting less able-bodied performers. The group was co-founded by Nabil Shaban, who'd been born with osteogenesis imperfecta, a condition that resulted in him having underdeveloped legs. Shaban, who'd once entertained ambitions of becoming the Fifth Doctor, was duly cast by director Ron Jones.

» Retitled *Vengeance on Varos* to avoid confusion with the previous year's *Planet of Fire*, the serial was recorded in two blocks: between Wednesday 18 and Friday 20 July 1984, then between Tuesday 31 July and Tuesday 2 August. Originally, Sil was supposed to bob around inside his mobile water tank, but this was deemed impractical. Nonetheless, Nathan-Turner sent a memo to retain the tank after recording, since he had further plans for Sil...

» *Vengeance on Varos* ranked 135th (out of 241) in **DWM**'s *First 50 Years* poll of 2014.

Above from top: Writer Philip Martin; Colin Baker with producer John Nathan-Turner; a poster for the Graeae Theatre Company's 1981 production of *Sideshow*, featuring co-founder Nabil Shaban; director Ron Jones.

The Fact of Fiction

PART ONE
FIRST BROADCAST: 19 January 1985

The laser-assisted torture of a young rebel is broadcast across the domes of planet Varos...

00m 42s The main dome model had previously featured as scientist Egrorian's hideaway on Malodar in the *Blake's 7* episode *Orbit* (1981).

A scripted cutaway to technician Bax (Graham Cull) observing Jondar's agonies via the control centre monitors never made it to the transmitted version.

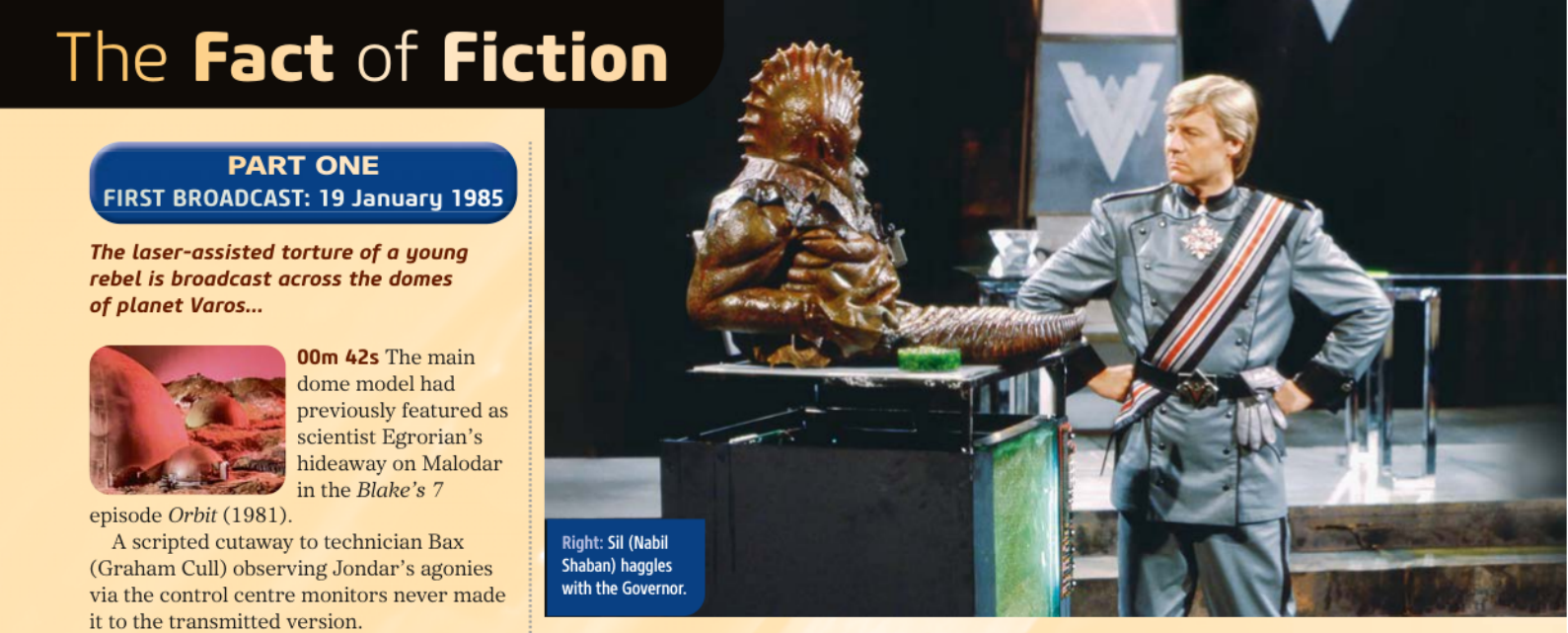
01m 37s Citizen Etta (Sheila Reid) is watching the torture show when her husband Arak (Stephen Yardley) returns home – "begrimed and wearing the black uniform of the mining class", according to stage directions. In author Philip Martin's subsequent Target Books novelisation (1988), Arak is said to work "in the Zeiton Ore division of Mine Tech".

Sheila Reid was one of many 1980s *Doctor Who* guest stars to have appeared in producer John Nathan-Turner's one-night-only version of *Cinderella* at the Theatre Royal, Drury Lane in December 1973 – playing a villager "oop from West End" (sic).

Stephen Yardley had been the muto Sevrin in *Genesis of the Daleks* (1975).

Etta doesn't know what Arak's eating. In the draft script, titled *Planet of Fear*, she told him that the woman at the "food-dole" couldn't say what it was: "Feed factory ran out of labels..."

Next, Etta warns Arak that he'll find himself in Jondar's place if he doesn't change his way of thinking. In dialogue cut from the transmitted version, but preserved in timecoded form as an extra on the DVD/Blu-ray releases, Etta said that Arak wouldn't survive the first distort section in the Punishment Dome. "Marriage to you prepares me to survive anything," Arak replied.



Right: Sil (Nabil Shaban) haggles with the Governor.

03m 56s In the TARDIS, Peri (Nicola Bryant) lists the many 'accidents' that have befallen the Doctor (Colin Baker) "since we left Telos" – ie, at the end of the preceding serial, *Attack of the Cybermen* (1985). The latter part of this scene was excised before broadcast (but again, it survives in timecoded form).

Peri told the Doctor she was "getting tired of clearing up the mess, and being thrown around the TARDIS like the teddy bear of some psychotic baby" – which might be said to suggest that the Doctor has continued to mistreat his travelling companion, following an attempted throttling in his post-regenerative adventure, *The Twin Dilemma* (1984).

"I've stabilised the chameleon circuit," said the Doctor – after his attempted repair of it in *Attack* had led the ship to adopt several exterior forms, all as incongruous as a police box. Since then, Peri reminded him, the TARDIS had landed as a pyramid on "the frozen plains of Ewan Nine". Soon afterwards, a shaking indicated something amiss in the ship's power transmission system...

04m 46s Meanwhile, Galatron Mining Corporation representative Sil (Nabil Shaban) demands that Varos' Governor (Martin Jarvis) reduces the price of his Zeiton 7 ore (which Galatron refines). Both characters were envisaged differently in the draft scripts: the browny-green Sil was "small, reptilian, multi-coloured" and the Governor was a "haunted, dark, intensely nervous white uniformed figure".

Notoriously, the blond-haired, urbane Martin Jarvis had made his *Doctor Who* debut as a butterfly-like Menoptera in *The Web Planet* (1965), then returned as Operation Golden Age lackey Butler in *Invasion of the Dinosaurs* (1974). Perhaps more significantly, he'd featured as the dashing MP Frank Greystock in several episodes of the BBC's epic series of Anthony Trollope adaptations, *The Pallisers* (1974-75) – on which the young John Nathan-Turner had worked as a production assistant.

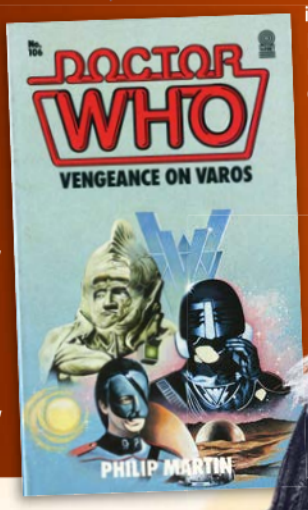
Varos also exports nasty video recordings from the Punishment Dome. "But they entertain as well as instruct?" queries Sil – in a line that would appear to parody the

NIGHT AND DAY

Philip Martin's Target Books novelisation not only reinstates many sequences cut from the rehearsal scripts, it alters the chronology of events, so that a whole night passes between the Doctor's 'death' at the end of Part One and his mortuary resurrection early in Part Two.

Following the closedown, the Governor is transported via a monorail system to his spacious living quarters in the luxury dome reserved for the officer class, where an ageing servant named Sevrin hands him a glass of blue wine from planet Emsidium. No sooner has the Governor immersed himself in his bath than the Chief arrives, wanting to know what to do with the TARDIS... but all the Governor wants is to eat his dinner while watching the latest Bindo Banji comedy video sent from Taza, the entertainment capital of the galaxy.

In the morning, Peri is led from the bleak cell in which she spent the night huddled next to Areta and Jondar for warmth. Taken by monorail across the surface to the main government dome, she sees "a long line of forlorn women dressed in dull shapeless clothes shuffling along at less than a snail's pace" – queuing for their food ration, it transpires.



Far left: Sheila Reid as Etta.

Left: The 1988 first edition of *Doctor Who: Vengeance on Varos*, novelised by Philip Martin.

founding principles of the BBC itself, ever since its original chairman John Reith made "educate, inform and entertain" his mantra.

"Negotiations between ourselves and Galtron [sic] Mining are far from complete," says the Governor – with Martin Jarvis faithfully pronouncing a typographical error from the rehearsal scripts.

As recorded, the scene continued beyond Sil's departure, with the Governor telling the Chief Officer that he wasn't afraid to die as a result of that evening's vote: "My family have served and perished at the will of the people... now, if it is my turn, so be it." In Part Two, we'll learn that each new Governor is created when the 12 most senior guards hold a lottery – so the Governor would have to have been quite unlucky for the whole of his family to have "served and perished" in the same way. (But perhaps the line was cut as a non-sequitur, or a hangover from an earlier version of the story?)

08m 47s While the TARDIS is stalled in space, Sil conspires with the Chief Officer, who's been taking secret payments to assist Sil... in a scene that was moved up in editing. As scripted, it covered the passing of time between the citizens casting their votes and the Governor receiving the numbers (ie, at **11m 03s**).

09m 50s "Good evening," says the Governor, beginning his broadcast to Varos' 'Viewpop'. Originally, he continued: "How can such an offer be fair? How can it be anything but derisory?"

The lead-in to the broadcast was cut for time (but a timecoded version survives). The Governor told the Chief Officer that he would have to propose "further austerities" – which would lead to an "overwhelming" public vote against him. The Chief suggested he bend the truth a little: "Imply you intend to squeeze a few million extra credits at the Galatron negotiations... and if you don't, well, fools have short memories." Whereupon Bax entered, telling the Governor he must make ready for the broadcast...

Those preparations were simplified from the rehearsal version, in which Bax entered alongside a 'script girl' and a 'make-up girl' (as they were labelled in the character list): "Make-up girl takes out Governor's beard line. Governor sits at desk. He is fidgety and fearful...".

The Governor proposes a ten per cent reduction in food rations, so he might hold out for a higher price for the Zeiton ore.

10m 55s Arak votes NO, but Etta votes YES – pushing buttons either side of their TV screen to do so, where Philip Martin had visualised Etta taking out a 'vote-box' – "an electronic device with two handles shaped 'yes' and 'no'".

11m 23s Defeated, the Governor writhes in agony under the green light of a human cell disintegrator (or HCD). Stage directions explained how, when a vote goes against the Governor: "green and red rays pour down causing a proportion of his cells to be destroyed, pessimism to rule and the juices of his being to be depleted."

The HCD didn't feature in the *Planet of Fear* draft. Instead, when the Governor's recommendation was rejected, the walls of the Governor's office came "rumbling inwards" – cutting the space by half. "He's lost... go on crush him... go on..." said Arak, watching on excitedly while Etta covered her eyes. As it turned out, however, the vote wasn't "decisive enough". Still, insisted Arak: "next vote will see him smeared out for sure..."

12m 48s Physically weakened, the Governor asks the Chief for permission to leave his "domain". In its earliest form, the story went under the title *Domain* – which might suggest that the Governor's office, with its crushing walls, were central to the drama.

"Soon, your death will be apparent," Sil tells the Governor, gloatingly. In the draft, the Governor said that Sil's company would be pleased, because they'd be able to mine Varos' resources more cheaply... and "buy our punishment videos without royalties".

To placate the people, Bax – originally described as wearing "the orange uniform of the Comm Division" – proposes executing Jondar by a novel means of "laser obliteration". He assures the Governor that the video would sell: "You said we must export or die..." 'Export or Die' was a political slogan of the 1940s, designed to persuade Britons to go without domestically manufactured luxuries, instead saving them for overseas markets. "We must sell the things we'd like, to buy the things we need," insists a 1946 Ministry of Information film at: *www.britishpathe.com/video/export-or-die*

The Chief has been taking secret payments from Galatron Mining representative Sil.

16m 01s Peri has procured a black-bound volume labelled 'TARDIS TYPE 40 HANDBOOK' – not to be confused with the smaller black-bound 'TARDIS HANDBOOK TYPE 40' from *The Horns of Nimon* (1979-80) and *Four to Doomsday* (1982), or the massive manual from *The Pirate Planet* (1978).

Next, she wonders if the ship's "comparator" is at fault – ie, the essential component she removed on Kamelion's instructions in *Planet of Fire* (1984).

17m 29s Prison guard Rondel (Keith Skinner) visits Jondar's wife Areta (Geraldine Alexander) in her cell, telling her that his former friend Jondar will be executed live at 8 o'clock. In a cut scene intended to follow on directly afterwards (again kept only in timecoded form), programmes deviser Quillam dropped in at the communications control centre, where he congratulated Bax for suggesting the means of Jondar's despatch. Next, he asked the Chief if the Governor wanted shots of Areta witnessing her husband's obliteration... and complained that the Governor had "No sense of theatre" when the Chief replied in the negative.

In the rehearsal scripts, the masked Quillam wasn't introduced before Part Two – but both of these scenes, plus the subsequent Quillam/Areta encounter, were inserted into the script in the week →

Above: Forbes Collins as the bribe-taking Chief Officer.

→ prior to recording, when the episode appeared to be under-running. Given their tone, it seems reasonable to suggest that they may have been mostly written by script editor Eric Saward, whose own scripts often revelled in unpleasantness!

23m 11s The failing TARDIS needs super-rare Zeiton 7, and so the Doctor has risked using the emergency power booster to land on Varos – close by Jondar, with fewer than five minutes until his execution. As scripted, the scanner showed empty chains hanging from a wall, prompting Peri to wonder if they'd arrived "back" in the Middle Ages. "No... the latter half of the 23rd century," replied the Doctor. (This will prove significant in Part Two.)

Senior Guard Maldak 239 (Owen Teale), who thinks his anti-hallucination helmet is malfunctioning, approaches the ship. This became an impromptu cliffhanger when the story was re-edited into four parts for overseas distribution.

Next, Maldak fires at the TARDIS. Moments later, Peri wonders why he then turned away "as if we didn't exist" – but the Doctor closed the scanner *before* Maldak stopped shooting!

After exiting the TARDIS, the Doctor grapples with the befuddled Maldak... and Jondar contrives to floor the guard. A cutaway to Arak was edited out: "That's better – bit of action! Go on, jump on his throat, quick!"

27m 13s Sil soliloquises over the somnolent Governor... after ordering one of his bearers to return to his ship, to alert the Council to send a colonising force. In the Target novelisation, the bearer, named Ber, is told to alert Lord Kiv instead – introduced as Sil's superior in Parts Five to Eight of *The Trial of a Time Lord* (1986).

28m 21s More guards arrive after the Doctor uses the RLBE (Random Laser Beam Emitter) to burn through Jondar's shackles. With the Doctor having swung the device around before rushing off, a guard blunders into its beam... becoming the first of several Varosians to die as a consequence of the Doctor's actions.

In the corridors, Jondar is reunited with Areta – but Rondel is blasted before he can guide the Doctor, Peri and the rebels back to the guards' entrance.

Right: The Doctor, Jondar and Areta (Geraldine Alexander) inside the Punishment Dome.

31m 31s Muses the Doctor: "If we can get back to the TARDIS, we can get away from here much more easily." But both he and Peri seem to have forgotten, they can't get away to anywhere – having used the "last vestiges" of the ship's power to reach Varos: "Enough for a limited flight, no further..."

32m 37s In the Purple Zone, the fugitives encounter a huge insectoid. Deleted DVD/Blu-ray scenes include further fly shots, plus a cutaway to Arak and Etta "crying with laughter" at the escapees' predicament.

Arak and Etta appear to "know what's waiting" in the Purple Zone. Presumably the tricks and traps in the Punishment Dome are changed very frequently indeed, or rebel prisoners would know what was coming to them, too...

The Doctor catches the creature that they saw hugely magnified by the effect of the purple light – a "gee-jee fly" (sic). In other words, a horsefly. (Don't all groan at once.)

Next, an animal stench portends the appearance of something monstrous – but its eyes turn out to be a pair of green lights. Recorded but cut, the Doctor finding a grille where the smell came from: "Here's the air pump that sent out the sweet aroma. I wonder where they're activated? Something must trigger these delights." But Jondar urged them on...

Eventually, they discover that the TARDIS has gone from its landing site – removed to the control centre. In the draft version, Peri was taken with it... and watched the action from the Punishment Dome unfold on the control centre monitors, via the TARDIS scanner.

Soon, the Governor broadcasts news of the capture of Peri, Jondar and Areta – and that their co-conspirator has entered a "no-options kill centre". The public approve.

41m 57s While the Viewpop watches, the Doctor imagines his companion holding out a glass of water, and gasps: "Peri...!" Coincidentally or otherwise, in an animated TV commercial that aired in the UK during 1983 and 1984 – ie around the time of the story's development – a thirsty man was seen crawling on his hands and knees through the desert, under a baking sun. Finally, he arrived at an incongruously sited bar, gasping: "Perrier... Perrier!" But when the barman said they didn't have his preferred brand of fizzy water, the man crawled on. Slogan: "Once you discover Perrier, nothing else will do."

Right: Varosian guards surround the TARDIS.

The Doctor imagines his companion holding out a glass of water and gasps: "Peri...!"

43m 28s With Peri having been brought in just before the Doctor collapses, apparently dead, the Governor directs Bax: "And cut it... now." But why does the screen go blank? In the Target telling, Bax brings up the station 'V' logo, and the "mournful military march" that always plays as the evening's entertainment reaches closedown – equivalent to the National Anthem, we presume.

PART TWO
FIRST BROADCAST: 26 January 1985

01m 25s Peri sees the Doctor's stretchered body placed on a trolley in a mortuary... 11 seconds after Bax cut away from his collapse in the corridor: fast work!

In the draft script, Perri (sic) witnessed the Doctor's apparent demise via the TARDIS scanner. Outside, Bax confirmed that everything was on tape: "the early escapes, rebels capture [sic] and final death of the intruder; should cut together, make a fortune..." Moments later, the TARDIS door opened, and the "angry and distraught" Perri exited to confront the Varosians.

02m 21s Etta sees the Doctor's eyelid twitch. Oddly, we're never told how the Doctor contrived to cheat death. Later, the Chief will say that the Doctor "was just pretending" – but that can't be right, since whoever collected the Doctor would surely have noticed if his 'corpse' was still warm. In his Target Books novelisation, Martin explains how the Doctor had feigned death by "stopping one of his hearts completely" and going into "low hibernation pulse with the other" – "as dangerous an exercise as he had always been told it was" (apparently).

Soon, Sil accuses Peri and the presumed-dead Doctor of being agents of a rival mining company – "You agents of Amorb are!" – leading the Governor to explain to Peri that Sil's "language transposer" is eccentric. In fact, it appears to be set to Yoda-speak – since the topsy-turvy phrasing of the Jedi gnome from the *Star Wars* sequel *The Empire Strikes Back* (1980) might very plausibly have inspired Sil's strange syntax.

The Doctor comes round in the mortuary, causing one of the attendants to accidentally knock the other into the acid bath used to dissolve bodies... whereupon the other pulls his colleague in!

04m 38s The Doctor's second and third Varosian victims were indeed meant to be cases of manslaughter, not murder: "Guards rush at him, the Doctor darts between them, one guard cannons into his colleague and falls into acid vat. Other guard reaches out a hand to help him but such is the strength of the other's fear that second guard is pulled into acid vat also."

In 2012, *Radio Times* reviewer Patrick Mulkern recalled watching the acid bath scene being recorded from the viewing gallery above: "the make-up on the scalded victims was horrible and, ultimately, less offensive takes were aired."

LADY BIRD

Part Two originally ended with a scene showing the TARDIS restored. Although deleted, a timecoded version can be viewed on DVD and Blu-ray. As recorded, it ended with the post-transmogrification Peri saying she feels fine – "Apart from the residual side effects of fowl pest..." What side effects? If Peri was a bird suffering from the ailment properly known as virulent Newcastle disease (VND), her symptoms might include respiratory problems, muscle tremors, drooping wings and reduced production of unusually shaped eggs. But NVD can be transmitted to humans, in whom it sometimes causes flu-like symptoms and conjunctivitis – so perhaps she's got the latter?

In fact, Peri will apparently revert to half-woman, half-bird form in the *Missing Adventures* novel *State of Change* (Virgin Publishing, 1994) – set some time after Season 22 finale *Revelation of the Daleks* (1985).

In the very last line, the Doctor warned Peri to stay away from bird foods like millet and cuttlefish. The rehearsal version, however, ended with the Doctor plucking a single stalk of straw from her hair, and asking: "Not planning to build a nest?" Since the straw couldn't have come from Varos, the implication would seem to have been that she'd been doing just that inside the TARDIS!

Far left: The *Missing Adventures* novel *State of Change* (Virgin Books, 1994).
Left: Peri (Nicola Bryant) is transformed into a bird-like creature.

The Target novelisation names the two unfortunate mortuary attendants as Az and Oza – who are disgruntled to note that the 'retrieval squad' has already emptied anything of value from the pockets of the Doctor's coat. They plan to take their time lowering the bodies into the acid: "Half a credit if you're on screen more than a minute," notes Az. In this version, the recovered Doctor *deliberately* loiters beside the bath when Az rushes forward to shove him in: "Az yelled and launched himself at the Doctor who, hoping for just this wild rush, stepped nimbly aside causing the attendant to crash into the side of the bath, teeter for a moment then overbalance..."

The Doctor's parting shot as he departs the mortuary – "You'll forgive me if I don't join you" – appeared nowhere in the scripts. Instead, the scene ended with the direction: "The Doctor strolls out of cell as sounds of much sizzle is [sic] heard..." Arguably, then, the line was added to make him seem *less* uncaring.

In a cutaway trimmed from the final version, the attendants' immersion failed to convince Arak: "Boo – fix – rubbish – don't believe it!" Etta insisted that it was real acid in the bath. "Never!" declared Arak.

06m 14s Entering a changing area, the Doctor dons a mask, seemingly intending to disguise himself... but then runs into Quillam, who wears an identical mask: why? Here, stage directions described "pegs from which hang overalls and protective clothing" – including "a plastic face mask, similar to Quillam's". Later, we'll learn that Quillam's face became disfigured during the course of an experiment on himself – so do we assume that he simply took to wearing a standard Varosian protective mask afterwards?

We've already seen how Quillam didn't feature in the rehearsal version of Part One. Originally, he was introduced in a lost preamble to this scene, with the Doctor following two blue-suited technicians along a corridor, then peering into the prison control centre: "The nerve centre of the Punishment Dome. Amongst the maze and profusion of gauges, dials, flashing indicators [are] several screens linked to laboratory cells." Quillam sat at the centre of this technological web, manipulating controls – but when he stood up suddenly, the Doctor ducked back out of sight... and into the changing room along the corridor.

07m 32s Peri tells the Governor she's from another time – "Nearly three centuries before you were born..." In the finished version, it's not apparent how she knows the approximate date – because the Doctor's "23rd century" line was cut from Part One (see **23m 11s** above).

10m 12s Maldak collects the recaptured Doctor, plus Jondar and Areta, from a cell within sight of a gallows. By rights, there ought to have been no need to go to the expense of building the cell set – had →

Above: Cellmates Jondar, the Doctor and Areta.

→ a whole gaol-bound scene not been entirely omitted. In this dialogue (retained on timecoded tape), Jondar finally revealed the nature of his rebellion: "I used to maintain the surface shuttle cars. One day I was required to deliver the cars to the dome where the Chief Officer lives... That day my curiosity became too much. I hid inside a car, went inside to where the elite live. Luxury, richness, wealth. I didn't see much, but enough to know that a giant deception had been played against all of our people except for the favoured, the very favoured, few!"

Right: Vivisection on Varos, as Peri and Areta endure Quillam's experiment.

Areta is taken with Peri for the purposes of a "reshapement" experiment.

14m 23s From the scaffold, the Doctor begins to disclose the true value of Zeiton 7... prompting Sil to send his bearers to pull the hangman's lever, in a sequence that would appear to have broken a longstanding taboo around hanging scenes during family viewing times. Such scenes became controversial in the early 1960s following reports of several tragic incidents – two linked to episodes of the Western series *Tenderfoot*, shown at 7.00pm on Saturdays. On 1 April 1962, shortly after the Ladywood MP Victor Yates had raised the subject of hanging scenes in Parliament, the final episode of a BBC Sunday teatime adaptation of *Oliver Twist* was cut to remove details of Bill Sikes' demise, establishing a precedent that remains to this day. The BBC Producers' Guidelines state that: "Hanging scenes are not suitable for children's output. Any decision to show a hanging scene before the Watershed should be referred to the Department Head." Whether or not such a step was taken regarding *Vengeance on Varos* isn't recorded.

This proves, however, to have been a sham execution, designed to get the Doctor to talk. Stymied, Sil is moved to apoplexy – and beyond, in an edit to this scene: "his voice box bursts with the vehemence of his tirade so that all we hear from Sil for the remainder of the scene is a high pitched spluttering whine..." Then, following a cutaway to Peri and Areta beginning to suffer "transmogrification", one of Sil's bearers returned with a replacement box: "Sil grabs it. Immediately the whine turns to a version of English..." (Which is where the subsequent Sil/Chief scene picks up.)

20m 04s The Doctor has refused to reveal more about Zeiton 7 until Peri and Areta are released – but their mutation into animal forms is too far advanced, claims Quillam. This prompts the Governor to make a "formal request" to Quillam, to stop the experiment. In lines lost from the camera script, Quillam denied him: "This research is vital for placing new programmes into the system." The Governor thought he could overrule Quillam, but the latter insisted he had "absolute authority here" – citing "Clause nineteen in the fourteenth amendment."

Deducing that Quillam has experimented on himself, the Doctor exposes the latter's facial disfigurement. This same theme will recur later the same season, in *Timelash* – in which the Borad (Robert Ashby) conceals the mutilated features he was left with after a disastrous experiment involving a Morlox monster and a canister of chemicals. The Borad will try to turn Peri into something animalistic, too.

After the Doctor uses a guard's gun to destroy Quillam's controls – making this the second successive story in which he discharges a firearm, after using a Cybergun at the end of *Attack of the Cybermen* – he and Jondar recover Peri and Areta, whose adoption of avian and reptilian characteristics has been reversed. The women take longer to turn back in the novelisation – in which the newly arrived Doctor addresses the large black bird that had been Peri: "The head of the bird moved up and down drowsily..." The Doctor urging Peri to walk became an ad hoc Part Three cliffhanger overseas.

Above: The Governor awaits the verdict of the 'Viewpop'.

Confused, Peri wanders off in the corridors. Colluding with Sil, the Chief has declared that the Governor must face a forced vote on his stewardship...

30m 34s Soon, Maldak guards both the Governor and the recaptured Peri. To spare Peri further torture, the Governor asks Maldak to kill her when the vote goes against him – then tells her: "We will die together." In the draft version, he didn't mean Maldak would shoot her – rather that they'd both be 'smeared' between the crushing walls of his office.

30m 52s In the corridors, Areta claims, "This whole place is cracking up" – but all we see is a small light flicker across the scene. This indicates the editing-out of a few prior sequences, with the Punishment Dome systems having gone haywire after the Doctor exploded Quillam's controls. While driving the guards' car, for example: "around them the prison system continues to operate erratically... strange lights glow and weird sounds of roarings and shriekings are heard throughout all subsequent prison and corridor scenes".

32m 35s The public vote goes against the Governor. In the draft, he protested the Varosian system while the walls closed in, forcing him together with the Doctor's companion. "I can't breathe. Can't we do... anything...?" wailed Perri (sic).

Rebelling, Maldak blasts the HCD cables. Watching on, Etta accuses Arak, who pressed her 'NO' button, of messing up the whole system: "Voting twice, and using someone else's voting box?" (Her mention of a 'box' wasn't amended when buttons were added to the sides of their screen instead.)

Next, Maldak tells Peri and the Governor that they might escape via a ventilation

duct – a cliché that replaced the method of egress given in the rehearsal script, in which the Governor proposed guiding the Doctor out of the Punishment Dome by finding its fabled safe exit from the outside: "I know where there are protective suits..." With trepidation, the guard – later Maldak – said he'd never been outside. "Neither have I, but it must be attempted," replied the Governor.

33m 57s The Doctor's party see "ghosts" of themselves, luring them towards a lava pit – a sequence that was simplified from the scripted version, in which ethereal laughter sounded as the trio proceeded into a silver mist: "Once inside their images separate so each has a shadow that beckons them forward."

Next: with the Governor found to be missing (in another cut scene), Sil tells Quillam and the Chief to prove that they're in charge on Varos – at which point Sil disappeared entirely from the draft script, and wasn't even mentioned again.

Two ragged cannibals pursue the Doctor's party into an area draped with what turn out to be poison vines...

38m 08s ... vines that the Doctor and Jondar use to kill Quillam, the Chief and two guards, in a scene that was hugely expanded after rehearsals (see pages 54-55). So perish the Doctor's fourth, fifth, sixth and seventh Varosian victims!

Fortunately, the Doctor warns the newly arrived Peri away. In the draft, Perri (sic) presumed the sound of the Doctor's voice, alerting her to the danger, to be another hallucination of the Punishment Dome...

This is the last we see of Jondar and Areta. Geraldine Alexander now plays housekeeper Mrs Wilson in the Netflix period drama *Bridgerton* (2020-).

38m 57s Sil's final scene, in which the discovery of Zeiton 7 traces on the asteroid Biosculptor sees him instructed to pay the Governor any price for his ore, was also much expanded from the rehearsal draft. Originally, Sil received news that the executive council of his home planet Thoros Beta had denied his request to send an invasion force – and suspended him. Sil vowed to "take our skills to work for Amorb or anyone else who will dare to struggle to win total profit!" – whereupon the Governor arrived, together with guards: "I think not, Sil."

This is the last we see of Maldak. Owen Teale would later appear as a modern-day cannibal in the Torchwood episode *Countrycide* (2006), and was reunited with Nicola Bryant when he guested as a scientist in the Fifth Doctor Big Finish audio *The Mind's Eye* (2007).

Sil will reappear in *The Trial of a Time Lord* – although chronologically, his next encounter with the Sixth Doctor and Peri is related in the 'lost' Season 23 adventure *Mission to Magnus* (novelised in 1990, then adapted for audio in 2009).

The draft version hinted at a mutual attraction between Perri (sic) and the Governor, when the former went to say goodbye to the latter, as he prepared to broadcast details of a new constitution. "You're welcome to stay..." the Governor told her. "I know..." she replied – then turned away as the camera lights went on.

42m 36s And so the Governor promises the citizens, including Arak and Etta, a glorious tomorrow. Martin Jarvis also guested in *Torchwood*, playing an extraterrestrial entity in the *Lost Files* radio play *The Devil and Miss Carew* (2011) – but before that, he was reunited with Colin Baker in the Sixth Doctor Big Finish audio *Jubilee* (2003), playing a demented alt-Earth despot.

"What shall we do?" wonders Arak. "Dunno," replies Etta. Sheila Reid would reappear in the 21st-century series, playing Clara Oswald's Gran in *The Time of the Doctor* (2013) and *Dark Water* (2014).

In the final shot, we see their screen is now blank. In the rehearsal version, Arak instead switched it off – and the couple simply looked at one another. **DWM**

FURTHER INFO

BLU-RAY *As part of The Collection: Season 22*
COMPANY BBC Studios
YEAR 2022
AVAILABILITY Out now

DVD
COMPANY 2|entertain
YEAR 2001/2012 [Special Edition]
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1993
AVAILABILITY Deleted

NOVELISATION
COMPANY WH Allen & Co/ Target Books
YEAR 1988
AUTHOR Philip Martin
AVAILABILITY BBC Books 2016 edition out now

AUDIOBOOK
COMPANY BBC Worldwide
YEAR 2019
NARRATOR Martin Jarvis
AVAILABILITY Out now

Sil's faulty "language transposer" seems to be set to Yoda-speak.

Top: The Governor, Peri and Maldak (Owen Teale).
Above: Sil sits with his slimy sweetmeats.

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.

What Is It? A *New Adventures* novel from Virgin Publishing.

Who Wrote It? Range editor Peter Darvill-Evans.

When Was It? The book was published on 15 April 1993.

Where Does It Fit? It's the 13th entry in a series mostly set between the events of *Survival* (1989) and the 1996 TV movie.

Why Does It Matter? It's perhaps the definitive example of the show's most influential spin-off range.

How Do I Find It? The book is out of print, but second-hand copies aren't difficult to find.

DECEIT

"Still a juvenile, just less delinquent."

The mad organic super-computer Pool plans to build a universe of pure thought for itself – by destroying the Arcadian planetary system for the fuel it needs. A pair of old frenemies come to the Doctor's assistance.

The *New Adventures* weren't just tie-in novels. From 1991, they *were* new *Doctor Who*, licensed to take the franchise forward from the end of its original TV run. For a time, the editors of this magazine's comic strip – the only other ongoing strand of *Doctor Who* fiction at the time – worked alongside Virgin, the novels' publishers, to interweave the strip with the *New Adventures*' narrative.

Deceit, written by the range's originating editor, exemplifies the *New Adventures*' defining traits. It's a weighty sci-fi novel aimed at an adult readership. It doesn't shy away from sex, violence and bad language. It's set in the 25th century (though some references suggest the 26th), in the dying days of the Second Dalek War. (The Daleks themselves remain off-page, however, as Virgin's licence didn't extend to them.) An appendix fleshes out this setting, while the prose itself incorporates a thesis on time-travel mechanics. For budding authors eyeing up the *New Adventures*' open-door submissions policy, this was the book to study.

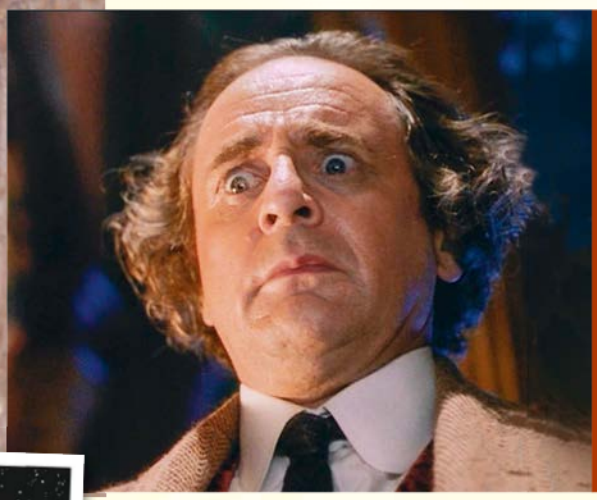
The Doctor, still in his seventh incarnation, is travelling with Professor Bernice 'Benny' Summerfield, a 26th-century archaeologist. TV companion Ace had moved on in Paul Cornell's *Love and War* (1992), which had also been Benny's introduction. But only four books later, Ace is back – three years older, and much changed.

Re-imagined to better fit this new milieu, 'new' Ace now wears a "black and shimmering" combat suit and mirror

Far left from top: Luis Rey's cover art for *Deceit* (1993) features Abslom Daak and Ace; author and range editor Peter Darvill-Evans; the Doctor (Sylvester McCoy) and Ace (Sophie Aldred) in *Survival* (1989).

Left: Photos of Ace based on her appearance in *The New Adventures* featured in the 1996 book *Ace! The Inside Story of the End of an Era*, by Sophie Aldred and Mike Tucker. Photo © Robin Prichard/TTL.

Above inset: *Love and War* (1992), the book that introduced the character of Professor Bernice Summerfield. Cover art by Lee Sullivan.



Far left: Lisa Bowerman as Bernice in a 1998 photoshoot for Big Finish.

Left: The Doctor in the 1996 TV movie.

Below left: Abslom Daak is apparently killed in the fourth part of *Nemesis of the Daleks*, first published in **DWM** issue 155 (1989). Script by Steve Alan, art by Lee Sullivan.

Below right: Daak encounters the Doctor once more in the second part of *Emperor of the Daleks*, first published in **DWM** issue 198 (1993). Script by Paul Cornell, art by Lee Sullivan.

Bottom: The Doctor carries Ace's body in the final part of *Ground Zero*, first published in **DWM** issue 242 (1996). Script by Scott Gray, art by Martin Geraghty and Bambos Georgiou.

shades. She's a fully trained explosives expert, fighting Daleks (off-page) in Spacefleet's Special Weapons Division. Her expanded personal arsenal includes a voice-activated dart gun strapped to her arm. We meet her in the act of seducing a soldier to steal his ID chip.

The Doctor has been undergoing changes, too. Taking a cue from his later TV episodes, the *New Adventures* increasingly portrayed him as a manipulative master planner. Here, he plants a false memory in Benny's mind for a telepathic enemy to read. He also reveals that he pushed Ace into leaving him, so she could return at just the moment to suit his long-term purpose.

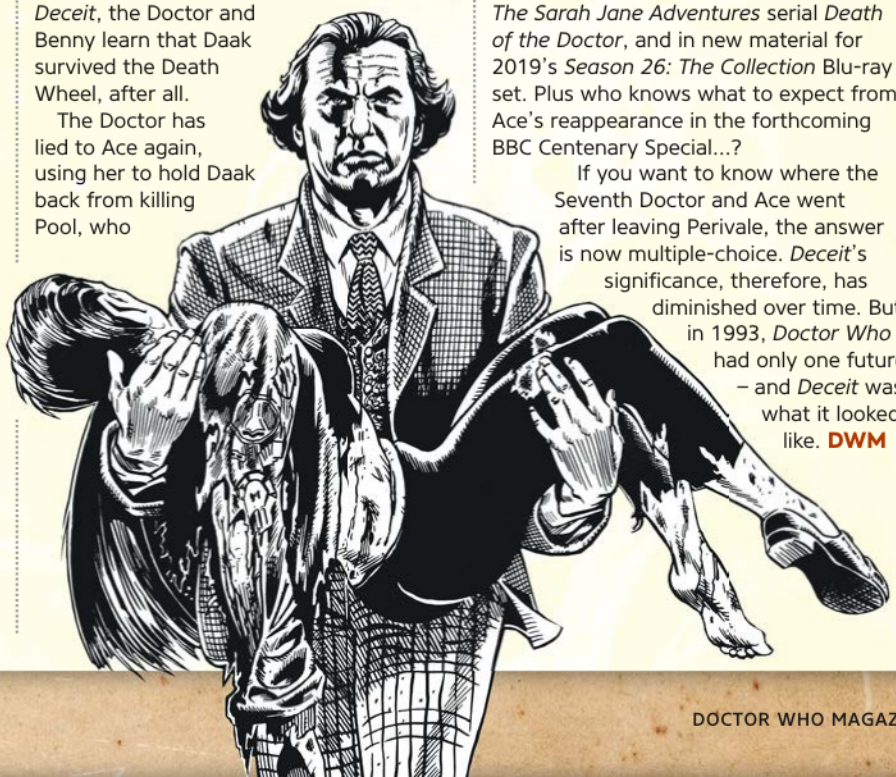
Virgin's agreement with **Doctor Who Magazine** wasn't one-sided. Guest-starring in *Deceit* is Abslom Daak, Dalek Killer: the chainsword-wielding anti-hero who debuted in his own self-titled strip in issues 17-20 of *Doctor Who Weekly*, back in 1980. Daak first crossed paths with the Doctor in 1989's *Nemesis of the Daleks* (**DWM** issues 152-55) – when he promptly died in a suicide attack on a Dalek Death Wheel.

Ace knows of these events, but believes they haven't happened yet. The Doctor insists that she must keep Daak alive to meet his predestined fate – no mean feat, given the character's well-established death wish. **DWM** readers would have smelled a rat, however. The comic strip *Emperor of the Daleks!* was already underway in the magazine (issues 197-202); in fact, *Deceit* and part three of the strip story (in issue 199) were published on the same day, 15 April 1993. In *Emperor of the Daleks!*, set before *Deceit*, the Doctor and Benny learn that Daak survived the Death Wheel, after all.

The Doctor has lied to Ace again, using her to hold Daak back from killing Pool, who has become a unique gestalt being. In fact, this Daak is a clone grown by Spacefleet as a weapon, who finally succeeds in surrendering his life for Ace after she pretends to be in love with him. Despite all this, Ace resumes her travels in the TARDIS, completing a fractious crew that will endure until 1995's *Set Piece*.

Published early in 1994, the final episode of the three-part *Cuckoo*, set in Victorian England, proved to be the last of **DWM**'s *New Adventures* tie-ins (2001's celebratory one-off *The Last Word* excepted). In 1996, following a sequence of strips starring earlier Doctors, *Ground Zero* (issues 238-42) suggested a completely different post-*Survival* fate for Ace. Different versions again have since been given in BBC Books novels, various audio dramas, on screen in 2010's *The Sarah Jane Adventures* serial *Death of the Doctor*, and in new material for 2019's *Season 26: The Collection* Blu-ray set. Plus who knows what to expect from Ace's reappearance in the forthcoming BBC Centenary Special...?

If you want to know where the Seventh Doctor and Ace went after leaving Perivale, the answer is now multiple-choice. *Deceit*'s significance, therefore, has diminished over time. But in 1993, *Doctor Who* had only one future – and *Deceit* was what it looked like. **DWM**



Reviews

Our verdict on the latest episodes and products.

Doctor Who: The Collection – Season 22

Blu-ray

BBC Studios RRP £44.99
Starring Colin Baker (The Doctor) and Nicola Bryant (Peri)
Contains *Attack of the Cybermen*, *Vengeance on Varos*, *The Mark of the Rani*, *The Two Doctors*, *Timelash*, *Revelation of the Daleks*

Review by **PIP MADELEY**

"It's rather amusing when you look back," says Michael Grade, still revelling in his role as *Doctor Who*'s deadliest assassin while *In Conversation* with Matthew Sweet for this latest *Collection* release. "The show had run out of steam," he insists – going on to dismiss it as "awful" and "a complete waste of the licence fee payer's money".

Older fans with long memories may not see the funny side, but the former Controller of BBC1 remains steadfast in his opinion of the show's 1985 series. He's entertainingly forthright in his criticisms and – heaven forbid – occasionally has a valid point to make. *Doctor Who*'s 21st-century reinvention under Russell T Davies rightly elicits strong praise, whilst Grade's long-held view that the Saturday teatime show had become "excessively" preoccupied with violence is not without merit, given that protecting children through appropriate scheduling is one of his most important duties as the newly installed chairman of the UK's broadcasting regulator, Ofcom.

Some of the *Behind the Sofa* participants share his unease over Season 22's more adult moments. Despite some "great one-liners" in the script, Wendy Padbury and Sylvester McCoy are concerned by the death count in the season opener,

Top inset: Michael Grade is interviewed for *The Collection: Season 22*.

Right: Lee Binding's *Revelation of the Daleks*-inspired artwork features in the booklet accompanying the Blu-ray box set.

Far left above: Sarah Sutton, Peter Davison and Janet Fielding in *Behind the Sofa*.

Far left below: Colin Baker and Matthew Sweet *In Conversation*.

Below inset: Gareth Jenkins, the Doctor (Colin Baker) and Group Marshal Nathan (Clinton Greyn) in *A Fix with Sontarans*.

Bottom left: Nicola Bryant is the third of Matthew Sweet's interviewees.

Bottom right: Peri (Nicola Bryant) in *The Eternal Mystery*, the trailer for *The Collection: Season 22*.

Violence and death are common themes in this family show, but how impactful they are.

Attack of the Cybermen. A more extreme reaction follows, as 'Padders' deems the largely humourless *Vengeance on Varos* "unwatchable for kids", despite its satirical intentions as a gloomy and prescient parable on television violence ("Bring back a Quark, I say!"). Even Peter Davison finds the shocking death of poor Oscar Botcherby in *The Two Doctors* "a bit grim". It's probably for the best, then, that Shockeye's demise at the hands of the Doctor is skipped altogether. Violence and death are common themes in this family show, but how impactful they are, and how necessary to the programme's success, will always be up for debate.

What's irrefutable, however, is that every wicked fiend needs a dashing hero to face. Someone brave, handsome, clever, and willing to make himself heard over a ridiculously loud costume. Mr Sweet has just the man...

Colin Baker isn't one to live in the past; he's the only 'classic' Doctor personally on Twitter, for example. But his recent shock discovery, after almost 80 years, that his birthplace isn't quite where he believed is a sign that there's more to discover about the man with a coat of many colours. Following a linear line of questioning, this second *In Conversation* is a thoroughly engaging interview, full of heart and honesty, especially when touching upon painful memories. It's barely noticeable that a whole hour flies by before the subject of *Doctor Who* is even broached, making this deservedly the longest such interview to date, clocking in at 84 minutes.

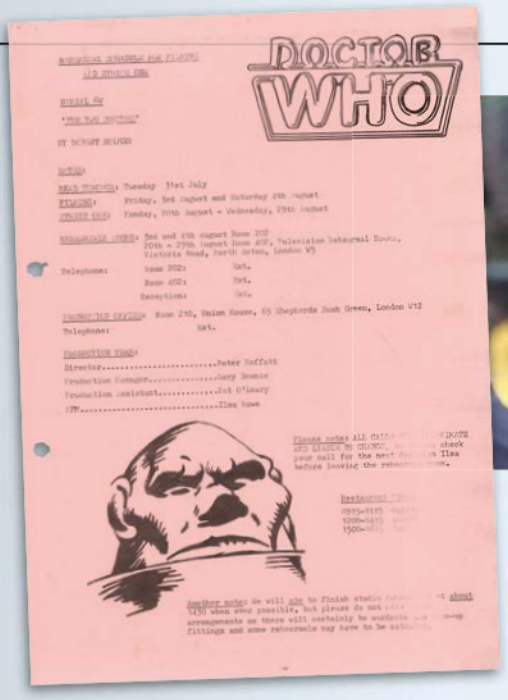
Completing the triple bill of very special Sweet-meets is the ever-youthful Nicola Bryant, who has perhaps the most incredible story to tell regarding her journey to the TARDIS, a saga that takes method acting to an extreme that would shock even Daniel Day-Lewis.

Nicola retains a great deal of humour in her recollections, but it's uncomfortable to learn the full extent of the control exercised over her by various showbusiness figures. Demoralising offers of stage roles requiring varying degrees of nudity often came her way, at a time when her on-screen persona regularly attracted the unwelcome attentions of some decidedly dubious characters. It's some comfort, then, that Nicola's 'punishment' for standing up to producer John Nathan-Turner was being excluded from the light entertainment skit *A Fix with Sontarans,* which feels more like a blessing in hindsight.

That infamous 'Sontaran Cutaway' is presented elsewhere in this set, re-cut for obvious reasons. There's also a special commentary featuring its former child star Gareth Jenkins, who has nothing but pleasant memories of the experience.

The lamentable loss of the majority of studio recording tapes and original film rushes from this season – a far →

→ cry from the wealth of surviving material from subsequent ones – allows a little more disc space for some lesser-known curios. A cut-down version of *In the Footsteps of the Two Doctors*, a low-budget independently produced fan film from 2006, now receives a much wider release. It's less a documentary, more a homemade video of an American fan group's rather chaotic location-spotting trip to Seville. But with star companion Nicola Bryant as guest of honour, the visiting party are clearly having a whale of a time. Hopefully there'll be room for a few more oddities like this in future.



Rectifying a glaring omission from the 2003 DVD release of *The Two Doctors* is *La Fiesta del Mal*, which serves as the story's traditional 'making of' retrospective. Things take a little while to settle down, however, following a succession of well-intentioned yet distracting transitions introducing the many contributors. Sequences of a lone Sontaran wandering around what are clearly photos of Seville are also less than effective, but the documentary is well-paced and the anecdotes entertaining, notably the gossip surrounding one particular cast member's short-lived Spanish romance...

Another story receiving a significant Blu-ray upgrade is *Timelash*, courtesy of a huge number of sympathetically designed new visual effects (see page 40). You may not be able to make a silk purse out of a sow's ear, but you can certainly zhuzh it up a bit! A rare opportunity to see unedited footage of the fabled studio remount (several scenes were required to bump up the story's runtime) is also appreciated, as is the actors' quiet satisfaction at getting the unwelcome extra work over and done in just 20 minutes.

A big highlight of the *Revelation of the Daleks* disc, along with all the contemporary clips and unearthed rushes, is a newly recorded audio commentary involving Colin Baker (who was unavailable at the time of the serial's DVD release) and the show's coolest guest star, the inimitable Alexei Sayle. Though his contributions are few, Britain's foremost Marxist alternative comedian warmly recalls his association with *Who*, and it's a buzz to hear him reunited with Nicola Bryant via the magic of Zoom.

Colin and Nicola are surprised and genuinely delighted by the sight of a familiar blue box.

Speaking of reunions, the black cab is back on duty as producer-director Chris Chapman takes Colin, Nicola and his trusty iPad on a nostalgic UK road trip in *Location Location Location*. One of the most joyous moments comes as Colin and Nicola are surprised and genuinely delighted by the sight of a familiar blue box, appropriately returned to its former landing site at the Portsmouth farm that doubled for the planet Necros. There's also a long overdue catch-up with Sarah Hellings, elusive director of *The Mark of the Rani*, at the timeless Blists Hill Victorian Town, incorporating a closer look at one of the season's most memorable and atmospheric destinations.

The final word goes to the ever-present PDF archive. Although bursting with a variety of scripts, designs, revealing BBC memos and rare ephemera, it's sadly often overlooked because not everyone can access the files. A Blu-ray drive for your computer can feel like a frivolous expense, especially when times are hard, but serious students of *Doctor Who* lore might want to consider putting one on their Christmas list. The remarkable efforts of researcher Richard Bignell, who slaves over a flatbed scanner to collate several thousand pages of material for each set, help make these *Collection* releases something to cherish. **DWM**

Above left: One of the hundreds of previously unpublished production documents in the box set's PDF archive.

Above right: Director Sarah Hellings recalls the making of *The Mark of the Rani* in *Location Location Location*.

Right: Nicola and Colin in *Location Location Location*.

Right inset above: Colin discusses working on *The Two Doctors* in *La Fiesta del Mal*.

Right inset below: Alexei Sayle as the DJ in *Revelation of the Daleks*.

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Doctor Who: Worlds of Wonder

Exhibition

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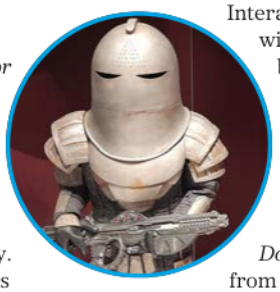
Until 30 October 2022
Tickets £16 (adults), £15 (concessions), £10 (child 6-17). For other rates, plus details of relaxed viewings and disabled persons days, go to: *www.liverpoolmuseums.org.uk*

Liverpool's World Museum occupies a special place in the hearts of Scouse *Doctor Who* fans of a certain vintage. To its left is the former site of the Kingston Hotel, where the *Doctor Who* Appreciation Society's Merseyside Local Group used to hold their meetings. To its right stood Chapter One, a corridor-sized bookshop once piled high with genre paperbacks. Next door is the Central Library, with its full set of *Radio Times* back issues (although someone long ago tore out all the *Doctor Who*-related pages, unfortunately).

Nobody would have expected to see anything to do with *Doctor Who* in the museum itself, though. Until now.

Doctor Who Worlds of Wonder is an interactive exhibition that looks at real-world science through a prism of the show's mythology. From the entrance sign onwards ("Parents should be accompanied at all times by responsible children – there is no sofa to hide behind"), it's a trip into the past, present and future that's designed to educate and entertain. Not unlike the original vision for *Doctor Who*.



Popping up on video screens throughout, Mark Gatiss narrates the exhibition with an infectious enthusiasm that clearly hasn't dimmed since he thrilled to the adventures of Jon Pertwee and the Autons as a child.

Interactive displays and interviews with experts provide scientific background detail, and there are quizzes throughout, including a challenge to guess how many hearts some real-life species have (it's not as easy as it might sound).

The science is illustrated with *Doctor Who* costumes and props from throughout the show's history, some familiar, like Davros and the Face of Boe, and some more obscure – like an Emojibot from *Smile* (2017), and Daughter of Mine trapped in her mirror after *The Family of Blood* (2007). Daleks, Cybermen, Sontarans and Ice Warriors all feature,

Top: The TARDIS at Liverpool's World Museum.
Photo © Gareth Jones.

Top inset: An interactive screen; Mark Gatiss acts as a virtual guide; the TARDIS entrance.
Photo © Robin Clewley.

Above inset: A Sontaran from *Flux* (2021).

Right: Some of the original props and costumes on display.

Far right: Daughter of Mine, trapped in a mirror, from *The Family of Blood* (2007).

plus a Sea Devil fresh from its small-screen return last Easter. Old favourites including K9, the K1 Robot from *Robot* (1974-75) and the 1980s Omega jostle for space with framework models of wormholes. Even the Drahvins from *Galaxy 4* (1965) make a photographic appearance.

The TARDIS console is traced from its original 1963 design to its 2012 makeover (influenced by the Large Hadron Collider), while a display featuring all the various iterations of the sonic screwdriver reminds us that technology is constantly changing. Gadget, the mechanical servitor from Bowie Base One in *The Waters of Mars* (2009), is compared to its real-life counterpart, the NASA Curiosity Rover, and a collection of spacesuits makes us wonder how useful – or not – they might have been.

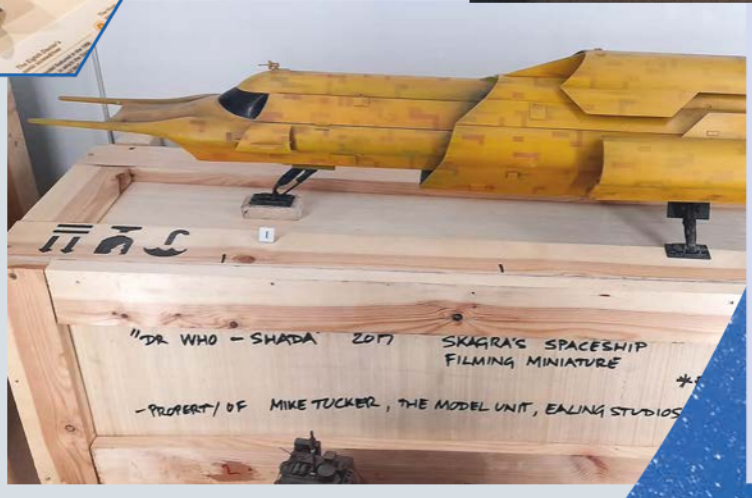
If you want to see original *Doctor Who* props up close, there's something for everyone. Assortments of masks and helmets – from a Voc Robot to Madame Vastra – will conjure up memories in those who visited the *Doctor Who* exhibitions at Blackpool and Longleat back in the 20th century. Meanwhile, the Silence hanging down from the ceiling might well send younger visitors scurrying in the opposite direction. There's a Dalek you can sit inside, and a ring modulator to make you sound like one. There's a look at *Doctor Who*'s links with Liverpool, including the appearance of a certain beat group back in 1965. Meanwhile, keep an eye on any less attentive visitors standing too close to Lady Cassandra...

What did the more attentive visitors make of the exhibition, though? "It's a great size," said Estelle Hargraves, who was visiting with her children on the day **Doctor Who Magazine** dropped in. "It kept their attention throughout, especially the half-Dalek with movable arms and the Dalek voice-changing device. And I enjoyed seeing Mark Gatiss in full professor mode and the older props, especially K9. My three-year-old pointed and said, 'That's from a long time ago!'" Riccy Unwin commented: "I'm blown away by how good a *Doctor Who* exhibition it is, let alone a science one – you've got the Morbius monster next to a *Kerblam!* man." Beth Axford added: "The way they've grouped them into different sections related to science – it's a treat for people who don't know much about *Doctor Who* as much as it is for fans."

If you want to see original *Doctor Who* props up close, there's something for everyone.

Doctor Who Worlds of Wonder has been put together with care and attention and, most importantly, a sense of fun. It's all about the excitement and the enthusiasm. Some visitors might find it difficult to resist the temptation to quote the Doctor's line from *Dalek* (2005) – "Look at you: the stuff of nightmares, reduced to an exhibit" – when passing a certain Cyberman helmet. But this exhibition is better than that bunker full of artefacts in *Dalek*. It actually understands and appreciates science, and wants to spread the joy. Also, it's got more monsters.

TIM WORTHINGTON



Top left: The First Doctor's TARDIS console. Photo © Robin Clewley.

Above right from top: Gadget from *The Waters of Mars* (2009); Cyberman heads from the 1960s, 70s and 80s; a cabinet of monster masks.

Left inset: K9; a collection of sonic screwdrivers. Photos © Robin Clewley.

Left: Skagra's spaceship from the 2017 production of *Shada*. Photos © Tim Worthington unless otherwise stated.

Audio Frequencies

Review and illustration by **JAMIE LENMAN**

Reviewed this issue

- ***Out of Time 3: Wink***
  Featuring The Sixth and Tenth Doctors
  RRP £10.99 (CD), £8.99 (digital)
- ***The War Master: Self-Defence***
  Featuring The War Master and the Tenth Doctor
  RRP £24.99 (CD), £19.99 (digital)
- ***Silver and Ice***
  Featuring The Seventh Doctor and Melanie Bush
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Available from bigfinish.com

Everyone loves a multi-Doctor story, and none more so than actor David Tennant. Not content with having racked up three on telly (2007's *Time Crash* as the current Doctor, 2013's *The Day of the Doctor* as the past Doctor and 2008's *The Stolen Earth/Journey's End* as a false alarm), he's currently knocking them out on audio at a rate of knots in Big Finish's *Out of Time* series. Having been partnered with Tom Baker and paired with Peter Davison, he's now palling about with Colin Baker in Lisa McMullin's Weeping Angels extravaganza *Wink*.

Just as Big Finish seem to find ever more ingenious ways of shedding new and interesting light on the Daleks, *Wink* takes the potentially limited concept of the concrete crones and turns it on its head by setting the whole thing on a world where the sun is so bright that no one can actually see. Providing one doesn't think too hard about the logic (as is necessary for most Weeping Angels stories – and, to be fair, a large portion of *Doctor Who* in general), this allows for a string of fantastical inventions. These include a sound-based art gallery, and fabulous shadow-lanterns – something *Hitchhiker's Guide to the Galaxy* creator Douglas Adams would be proud of. For a pack of baddies whose gimmick depends entirely on whether or not they can be observed, the Angels work surprisingly well on audio, as a tattoo of instrumental and choral stabs deftly illustrate their sudden movements with just the right amount of jumpiness.

But what of their twin nemeses? Right from the off, David Tennant is doing an extra motor-mouthed version of his notoriously chatty Doctor, to the point where it might almost become a little irksome. As soon as he meets up with "Curly", however, it's clear that this trait has been skilfully accentuated in order to underscore the differences between

them. Taking their cues from *The Day of the Doctor*, the older and younger Doctors fall into the ready roles of 'bewildered grandparent' and 'excitable teenager' within seconds, although the tedious bickering that can sometimes result from these set-ups is mercifully absent. Moreover, Colin Baker sounds like he's found a reserve of energy that has been lacking in recent outings; in order to keep pace with his wily cohort, he gives us a vigorous and proactive Sixie, rather than the avuncular bystander of *Peladon* and *Water Worlds*.

Indeed, action is the order of the day, and even though we know this isn't an

anniversary celebration, it still feels like a wham-bam blockbuster with narrow escapes and tricksy time-loops aplenty. Notably arresting is the terrifying traverse across a sheer glass edifice, complete with wall-crawling wailers – or the stylish and daring blink-off that Tennant instigates with the lead Angel in a tense bout of chessboard manoeuvring. And yet both Doctors are given their moments to shine, acting as equals instead of captain and lieutenant, working as a team and bringing out the best in each other.

The flipside of this harmonious arrangement is that, sadly, there's little or nothing for Ayesha Antoine or Joanna Van Kampen to actually *do* as Padilla and Estra, the local inhabitants and ersatz companions of the piece. Reduced to asking questions, getting into trouble or simply describing their surroundings for the listener, these two resemble the more traditional assistants of *Doctor Who*'s 20th-century run, lacking anything resembling motive, volition or desire beyond simple survival. It's an unfortunate oversight, and a waste of two fine talents.

Wink takes the limited concept of the concrete crones and turns it on its head.

Faring rather better is Clive Hayward's Dax, primary victim and adopted mouthpiece of the stony seraphs. It does seem a little odd to give these mute monsters a sneery voice, and the listener may have occasion to remind themselves that Hayward's whispering agitator is not some malevolent third party. Nevertheless, his grated threats, hissed through a walkie-talkie, maintain a level of palpable malice throughout, bolstered by the genuinely chilling giggles of sundry diminutive cherubs.

Following in the grand tradition that, with every reappearance, the Weeping Angels gain some baffling new ability that's also their undoing, *Wink* rounds out its runtime with a series of leaps that deafen the listener to any sense of reason without spoiling any of the fun. (See above, re: logic – ignore.) Despite its lack of supporting characters or a half-credible denouement, *Wink* catapults through 50 breathless minutes of dazzling vignettes as if asking the question: with not one but two Doctors giving it both barrels from start to finish, *do you really need anything else?*

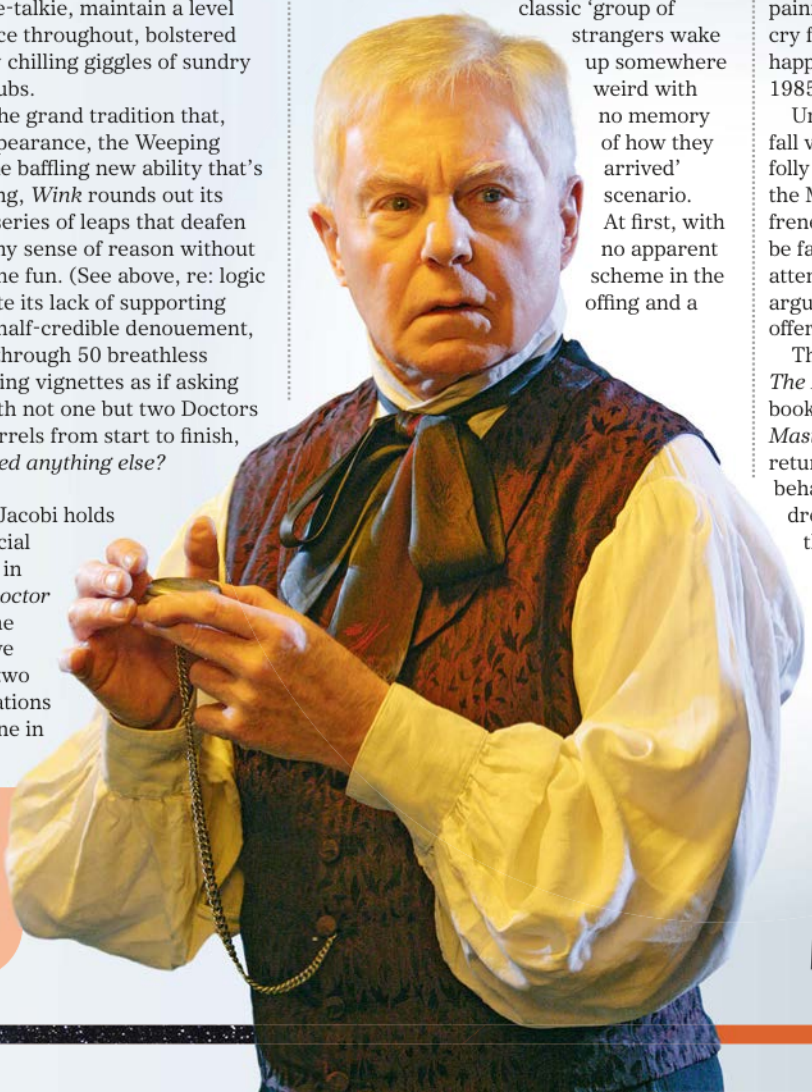
Derek Jacobi holds a special place in the *Doctor Who* canon as the only actor to have played not only two separate incarnations of the Master (one in 2003's animation *The Scream of the Shalka* and another from 2007's *Utopia* onwards) but also a version of the Doctor himself, in Big Finish's alternative-universe *Unbound* range back in 2003. In the company's new *War Master* box set, *Self-Defence*, he goes some way towards repeating this trick.

Lou Morgan's *The Forest of Penitence* is the first of four instalments, and possibly the strongest, starting us off with the classic 'group of strangers wake up somewhere weird with no memory of how they arrived' scenario. At first, with no apparent scheme in the offing and a vaguely parental air, Jacobi's performance is very close to the affable Professor Yana from *Utopia* – genial, knowledgeable, Doctor-like. From this point, Jacobi uses his interactions with each member of the (exceptionally strong) guest cast to flake away the coquettish veneer and slowly reveal the fiend beneath – his voice hardening with every syllable in a majestic display of control and finesse.

While the whole company is on top form, the spotlight must be shone on Deirdre Mullins as Dalfin, delivering a riveting study in terror, and Cecilia Appiah's chilling psychopath Ellie, who mirrors the War Master's granite detachment. If this weren't enough, they all manage to make being turned into trees sound like an incredibly painful and frightening experience – a far cry from when something not dissimilar happened in an infamous sequence in 1985's *The Mark of the Rani*.

Unfortunately, the middle two chapters fall victim to another notorious mid-1980s folly – namely the 'trial' format, with the Master in the position that his best frenemy more usually occupies. It *should* be fascinating to hear the bearded renegade attempt to justify his actions, but sadly his arguments – and the two anecdotes he offers as evidence – are somewhat lacking.

The political plot of Una McCormack's *The Players* is startlingly similar to the bookend segments of the previous *War Master* set, only this time with diminishing returns. All concerned do a fine job of behaving like the ensuing shenanigans are dreadfully important, and Jacobi fulfils the function of silky manipulator to →



Top: The Weeping Angels in *Flesh and Stone* (2010).

Right: Derek Jacobi as the Master in *Utopia* (2007).

Above: Jacobi's Master had only the briefest of interactions with the Doctor in *Utopia*.

Right: The Doctor (David Tennant) in *The End of Time* Part Two (2010).

Right inset: The Doctor is aged by the Master in *Last of the Time Lords* (2007).

→ a tee – but beyond a brief, vivid scene in which he strains against some nasty physical torture, there's little for him to sink his teeth into.

Lizbeth Myles' *Boundaries* is similarly lightweight, flinging us back to the earliest *War Master* set, and our antihero's 'holiday from evil' on the idyllic planet Arking. Jacobi is in full Doctor-mode here, spiky as a rubber ball, openly devoted to saving the world and even weeping for a fallen comrade. The trouble is that none of it goes far enough; there are no dastardly deeds to revel in, but no true heroism either, and the result is a benign sort of middle-ground that fails to entertain *or* prove his case. When the Master's prosecutor, High Vector Salaskin (Abigail Thaw), points out that some of his 'testimony' borrows elements from *The Forest of Penitence*, it cuts closer than was perhaps intended. It's hard to escape the notion that we've been sold two hours of repackaged goods.

Luckily, the Master has been saving his star witness for the coup de grâce, and they don't come much shinier than David Tennant. Instead of the cheeky scamp from *Wink*, he now serves up the Tenth Doctor as righteous crusader – a part he plays equally well, and one that's perfectly in keeping with the dramatic tone of Lizzie Hopley's concluding play, *The Last Line*. For those who feel they were robbed of a true showdown between the two in *Utopia*, *The Last Line* delivers in spades. It's a joy to hear these old adversaries ruminating over the nature of their long association, touching on elements of the 1996 TV movie and the shocking climax of 2007's *Last of the Time Lords*. It even manages to reference Big Finish's 2003 epic *Zagreus*, and cleverly points towards developments seen in 2020's *Time Lord Victorious* saga. In less skilled hands this might come off as gratuitous fan service, but instead Hopley uses these threads from 50 years of storytelling and weaves them into a solid, utterly authentic relationship that not only underscores the stakes of the present dilemma but also somehow enriches all those past escapades. It really is extraordinary.

Instead of the cheeky scamp from *Wink*, David Tennant now serves up the Tenth Doctor as a righteous crusader.

By this point, an actual narrative may seem rather unnecessary, but in fact *The Last Line* is blessed with a rather good one. The Doctor's defence of his favourite foe defies our expectations at every turn, all the while playing into one of the Master's most devious and desperate devisements. Special praise must also go to music maestro Ioan Morris for channelling the film scores of Vangelis and Trent Reznor throughout the whole set, and lending them all a pulsing, cinematic slickness (*The Last Line* in particular). Regardless of the middle two chapters, the first and last plays make *Self-Defence* an essential addition to the *Doctor Who* mythos – one you'd be foolish to pass over. **DWM**

Silver and Ice

If there's a gap in *Doctor Who*, Big Finish will fill it, and that's what we love about them. Want to know what happened between 1989's *Survival* and 1996's TV movie? They've got you covered. What about the murky years after that? Here's 14 seasons' worth of stories.

But even in the smaller gaps, there are tales to be told – such as the space between the clownish Seventh Doctor of the 1987 series and the brooding manipulator of his later episodes. This is where *Silver and Ice* operates, exploring the Time Lord's personal evolution with dedication and resolution. Dan Starkey's *A Bad Day in Tinseltown* could easily slot into that first year, with a string of comic-book characters and telly tropes – and yet there's room for some surprisingly effective horror, with Nelson, the legless one-armed Cyberman, suggesting some unnervingly ghastly images.

Jonathan Barnes' *The Ribos Inheritance* goes one step further as a straight-up remake of 1987's *Dragonfire* – set on a chilly winter planet, with a key and a quest, and David Rintoul's likable Garron standing in for Tony Selby's Glitz. It's fluffy stuff, all told, but as a springboard for Sylvester McCoy's best work in many years, it's well worth a listen.

Left: The Doctor (Sylvester McCoy) in *Dragonfire* (1987).

Left inset: Sylvester McCoy and Bonnie Langford.

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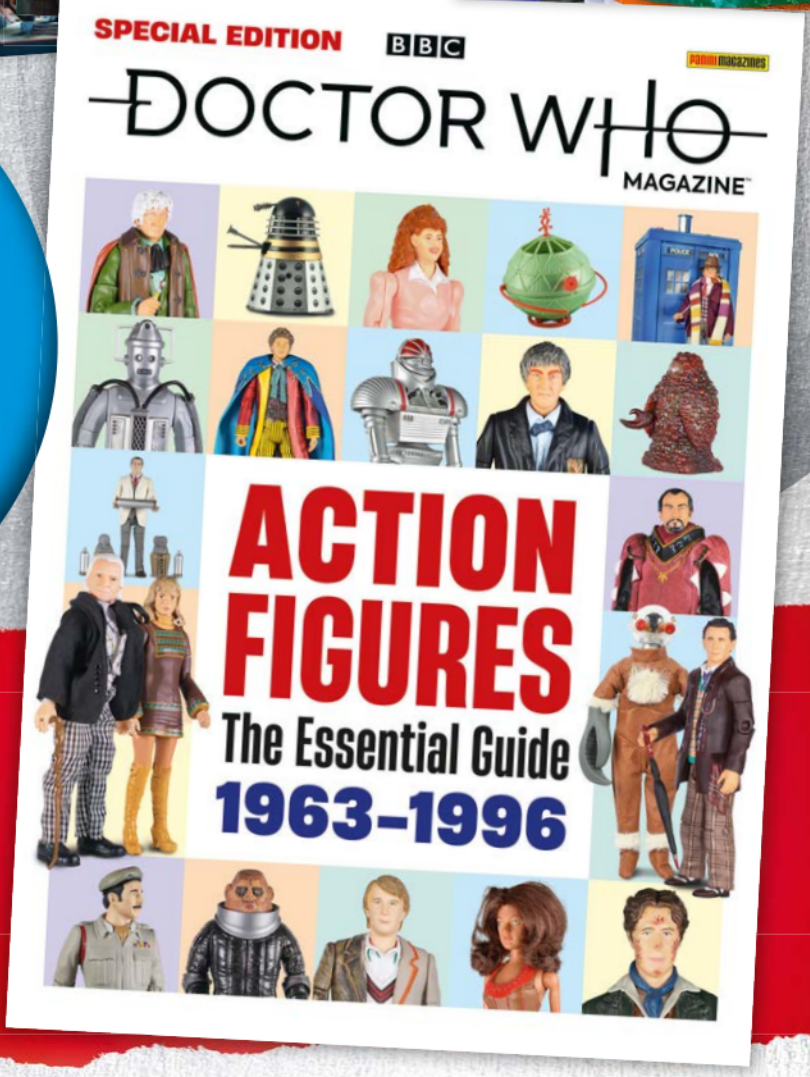

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Battlefield

Audiobook

Featuring The Seventh Doctor and Ace
Written by Marc Platt
Read by Toby Longworth
BBC Audio RRP £20 (CD), £9 (digital)

Battlefield has impeccable credentials. It reveals the Seventh Doctor to be a previous incarnation of the wizard Merlin. It features Nicholas Courtney's return as the almost equally legendary Brigadier Lethbridge-Stewart. Its scriptwriter, Ben Aaronovitch, wrote the acclaimed *Remembrance of the Daleks* (1988), and would go on to write the *Rivers of London* series. And its noveliser Marc Platt wrote its 1989 season stablemate *Ghost Light*, plus some of the best-regarded *New Adventures* books and Big Finish audios – including *Lungbarrow* (1997) and 'Genesis of the Cybermen' story *Spare Parts* (2002).

Curiously, the TV version of *Battlefield* never quite came together as the classic it should have been. So it's very pleasing that the novelisation fixes all the things that didn't work before. The result is one of the most satisfying books in the series – revealing a fundamentally solid story, rich in world-building and characterisation, all helped along by Platt's excellent prose.

Platt's interventions have the precision and deftness of a plastic surgeon's: a nip here, a tuck there, removing fat from one scene and injecting some body into another. Notably, he chooses not to open the novelisation like the TV episode, with the Brigadier pottering around a garden centre. Instead, the prologue becomes Platt's most obvious amendment: a scene in which Merlin guides the ageing and mortally wounded King Arthur to his tomb, dispatching him across the dimensions to the mythical Avallion – which turns out to be Cornwall. It opens the story with grandeur, creating an atmosphere of final battles and doomed heroism, of hope fading out of memory and time. Apposite, given the novel was published in 1991 at a point when *Doctor Who*'s future seemed a lost cause.

Toby Longworth's narration, resonant and crisp, is absolutely right. He recounts the death of Arthur with appropriate gravitas. Characters are appropriately voiced: the tyrant witch-queen Morgaine hisses with hatred, the demonic Destroyer speaks with stentorian relish. The Seventh Doctor sounds like the real McCoy, and Longworth channels the essence of Courtney's performance so that his final act of heroism beautifully evokes one of the greatest moments of the TV episodes.

Platt's other additions are largely limited to extended character introductions, dropping in extra nuggets of back-story. These include scenes set in the parallel Britain, where the villainous Mordred is portrayed as a sort of Prince Hal figure with his own Falstaffian companion, bitterly resentful of his mother Morgaine. We follow UNIT's current leader, Brigadier Bambera, from a trip to Africa through to her arrival in Cornwall, painting a picture of a much savvier and science-led organisation than in the 1970s – even if, in the Doctor's words, it's "coldly technological and characterless". And in a nod to the Brigadier's TV introduction, we learn that the arrival of Morgaine's interdimensional knights has prompted freakishly extreme weather conditions, ruining the Brig's garden and sending him on a mission for flowerpots.

> **The TV version never quite came together as the classic it should have been.**

On the way to the suitably apocalyptic conclusion, we're also treated to genuinely amusing in-jokes about *The Time Monster* (1972) and *The King's Demons* (1983), an unusually pensive Doctor confronting the fact that he will regenerate again into Merlin, and a Destroyer much closer to Aaronovitch's original concept of an expensively suited devil. This is a tremendous reading of a tremendous adaptation of a tremendous story.

MATT MICHAEL

Top right: Mordred (Christopher Bowen) in *Battlefield* (1989).
Above inset: Narrator Toby Longworth.
Right: Morgaine (Jean Marsh) and Brigadier Lethbridge-Stewart (Nicholas Courtney).

The Reign of Terror

Audiobook

Featuring The First Doctor, Ian, Barbara and Susan
Written by Ian Marter
Read by Jamie Glover
BBC Audio RRP £20 (CD), £9 (digital)

Ian Marter often took a brutal, full-on approach to novelising TV adventures. This made him a good fit for the last story of *Doctor Who*'s first season, *The Reign of Terror* – set during one of the darkest moments in French history, the post-revolutionary bloodbath. The Terror's chief symbol, Madame Guillotine, looms ominously over the text, just as it does over Tony Masero's evocative cover art.

Marter doesn't pull his punches in depicting the horror and violence of the period. The Doctor observes the macabre silhouette of the guillotine with a shudder, while revolutionaries and counter-revolutionaries are murdered in a variety of imaginative ways – bayoneted like stuck pigs or shot through the jaw, leaving "horrific scarlet foam flecked with teeth". This adds a level of urgency and dread to the story well beyond anything the 1964 TV production could have achieved, and the result is horribly compelling.

Most horrible of all, Marter shows that the scale of the slaughter had become mechanical. The violent death of one person is tragic; over 300 executions a week is an industry, enabled by "bored little drivers" and soldiers who have become immune to suffering, and treat prisoners like cattle. It's overseen by Robespierre, the unprepossessing tyrant of France – a small, careworn man teetering on the brink of a nervous breakdown, and much given to self-justifying orations. When Barbara and Susan are caught up in this machine, the novelisation paints such a picture of horrifying inevitability that Susan's acceptance of her fate is almost understandable. The Doctor's disgust is palpable and powerful: "Only carrying out orders... is the cowardly cliché trotted out by inhuman sadists throughout history."

Against this grim backdrop, Marter lets in a little light – principally by allowing the Doctor to plunge into his favourite period of history. Whereas his companions spend most of the story locked up, barely understanding the layers of treachery they've stumbled into, the Doctor is leading the instigators on a merry dance. A cruel works foreman is bashed on the head, and a tailor is tricked into giving the Doctor an outrageously flamboyant costume (surely the "great, gay clothes" Heather Hartnell once fondly recalled her late husband enjoying?). Most entertainingly, the hapless gaoler at the Conciergerie prison is thoroughly bamboozled, repeatedly releasing prisoners as he farcically falls for the Doctor's schemes. As with the horror, the comedy works better in the retelling.

> As with the horror, the comedy works better in the retelling.

The book also contains some of the idiosyncrasies that frequently creep into novelisations. Apparently, Time Lords have extremely low body temperatures (about 15 degrees Celsius), which means the Doctor always finds Earth slightly uncomfortable – especially during the unseasonal heatwave that adds to the novel's oppressive, claggy atmosphere. And the TARDIS translation circuits are either switched off or on the blink, as Ian, Barbara and Susan must muddle through with Coal Hill classroom French.

The audiobook is narrated by Jamie Glover, who played Ian Chesterton in the 50th-anniversary biopic *An Adventure in Space and Time*, and subsequently in Big Finish's *First Doctor Adventures*. He's an astute choice, a strong reader who doesn't attempt *'Allo 'Allo!* French accents, but instead goes for a variety of regional dialects – rustic for the peasants, rough cockney for the Parisian gaoler, high-pitched and nervy for Robespierre. Perhaps it's my imagination, but his First Doctor has a pleasing hint of David Bradley's brusque intonation. I hope we hear more from him.

The result is an exceptional presentation of one of the strongest *Doctor Who* novels. This is *hautement recommandé* – highly recommended!

MATT MICHAEL

Top centre: Susan (Carole Ann Ford) and Barbara (Jacqueline Hill) are prisoners in the Conciergerie in *The Reign of Terror* (1964).

Top right: Jamie Glover as William Russell (playing Ian Chesterton) in *An Adventure in Space and Time* (2013).

Left: The jailer (Jack Cunningham), the Doctor (William Hartnell) and Lemaitre (James Cairncross).

Competitions

WIN!

Your chance to bag the latest *Who* goodies!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE COLLECTION: SEASON 22
BLU-RAY BOX SET

Season 22, starring Colin Baker as the Doctor and Nicola Bryant as Peri, is available now from BBC Studios as a features-packed Blu-ray box set in limited-edition packaging, RRP £44.99.

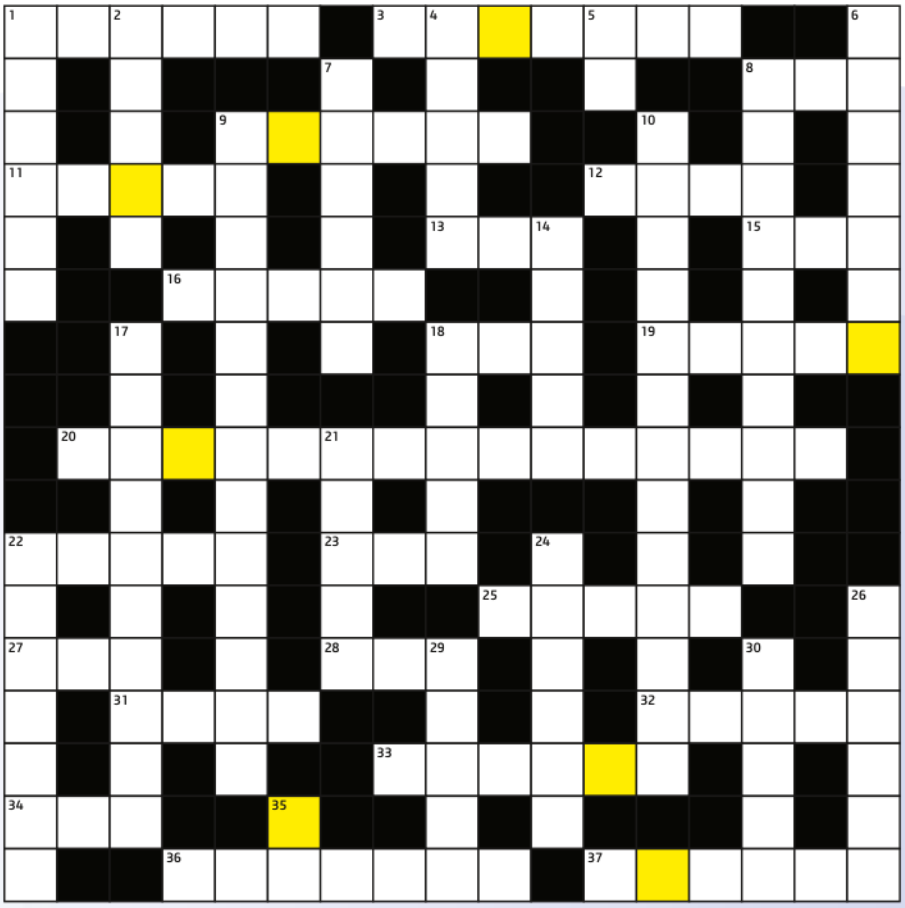
The Collection: Season 22 includes all six adventures from the 1985 season – *Attack of the Cybermen*, *Vengeance on Varos*, *The Mark of the Rani*, *The Two Doctors*, *Timelash* and *Revelation of the Daleks*.

Alongside the episodes, which have been remastered, the box set also includes extensive new special features, including exclusive making-of documentaries, in-depth interviews, extended episodes, optional CGI effects, PDF documents and much more.

We have **FIVE** copies of *The Collection: Season 22* to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a story broadcast in the 1980s.

Do you know your Sholakh from your Shockeye?

DWM CROSSWORD



ACROSS

1 (and 37A) Cast as Rose in next year's *Doctor Who* (6,6)
3 Alien delegate involved in the *The Daleks' Master Plan* (7)
8 The Master shot one in *The Mark of the Rani* (3)
9 Aliens in *Attack of the Cybermen* (6)
11 Cousin of Becka Savage (5)
12 She planned to assassinate Davros (4)
13 Mysteriously absent soufflé ingredient in *Asylum of the Daleks* (3)
15 A native of the planet Skaro (3)
16 Item rarely found on Skaro, that Davros found for the Doctor (5)
18 The Keller Machine preyed on student Arthur Linwood's fear of this creature (3)
19 He was transported to a world of antimatter (5)
20 (and 9D) Two actors returning to *Doctor Who* next year (5,7,3,9,4)
22 *Flesh and* ____ (5)
23 (and 33A) *Destiny of the Daleks*' director (3,6)
25 Orphan 55, by another name (5)
27 Military organisation that destroyed the Krynoid (1,1,1)
28 Villain in *Vengeance on Varos* (3)
31 ___ *the Dalek* (4)
32 Alias of Angela Price: Mrs ____ (5)
33 See 23 Across
34 (and 26D) Creature native to Varos (3-3,3)
36 Tegan's aunt (7)
37 See 1 Across

DOWN

1 __ ___ with Two Necks – tavern seen in *The Woman Who Lived* (2,4)
2 What the emojibots wanted you to do (5)
4 Colonist on Frontios (5)
5 God worshipped by Lexa (2)
6 Writer the Doctor met in *Timelash* (1,1,5)
7 Gallifreyan myth – the ____ (6)
8 Skaro, perhaps – the ___ ____ (4,6)
9 See 20 Across
10 (and 29D) The Doctor, perhaps (4,2,3,4,5)
14 Surname of one of the Doctors (5)
17 The 150th *Doctor Who* story (10)
18 Consort of General Eve Cicero (5)
21 Character in *Revelation of the Daleks* (5)
22 and **24** The asteroid orbitting Lakertya (7,6)
26 See 34 Across
29 See 10 Down
30 Crewmember on Bowie Base One (5)
35 Organisation that possessed the launch codes for the UK's nuclear missiles (1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION

N	C	U	T	I	G	A	T	W	A	■	E	R	I	C	■	P
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LAST ISSUE'S PRIZE WORD: KRILLITANE

TARGET BOOKS NOVELISATIONS

BBC Books is set to publish four additions to its Target range of *Doctor Who* novelisations.

There are two brand-new titles, each adapted from a TV story by its original writer: *The Fires of Pompeii* by James Moran and *The Eaters of Light* by Rona Munro. Plus, there are also two novels by the late David Fisher, adapted from audiobooks that he wrote in the 2010s: *Doctor Who and the Androids of Tara* and *Doctor Who and the Stones of Blood*.

The novelisations are due to be published on 14 July, RRP £7.99 each. Thanks to BBC Books we've got **FIVE** sets of all four titles to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

In the TV version of *The Fires of Pompeii* (2008), who played Caecilius?
A Peter Davison **B** Peter Capaldi **C** Peter Purves

DR. WHO AND THE DALEKS
BLU-RAY/UHD BLU-RAY STEELBOOK

The first *Doctor Who* movie, *Dr. Who and the Daleks* (1965), has been released as a Blu-ray/4K UHD Blu-ray steelbook by Studiocanal.

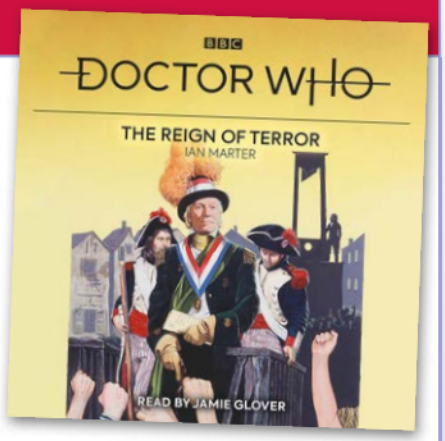
The film stars Peter Cushing as Dr Who, Roy Castle as Ian, Jennie Linden as Barbara and Roberta Tovey as Susan. This new edition has been remastered from the original camera negatives, ensuring that the picture quality has never looked better. In addition, there are exclusive new extras including a documentary and a stills gallery.

Dr. Who and the Daleks is also available as a limited, collectors' edition box set which includes a 64-page booklet, two posters, four art cards, a mini version of the forthcoming book *Dr. Who and the Daleks: The Official Story of the Films* and – exclusive to the UK – a *Dr. Who and the Daleks* coin.

Thanks to Studiocanal we have **FIVE** copies of the steelbook to give away. If you'd like the chance to win one, answer this question correctly:

Which exciting periodical is the Doctor reading at the start of *Dr. Who and the Daleks*?
A The *Eagle* **B** *2000 AD* **C** *Doctor Who Weekly*

THE REIGN OF TERROR
AUDIOBOOK



Jamie Glover reads Ian Marter's novelisation *The Reign of Terror*, based on the 1964 TV adventure by Dennis Spooner and featuring the First Doctor, Ian, Barbara and Susan.

It's 1794, at the time of the French Revolution, and the TARDIS materialises some distance from Paris. Soon the Doctor and his companions find themselves caught up in the tangled web of historical events. Who is James Stirling, the master spy to whom Ian must deliver a message? What world-shattering events are being discussed in a deserted inn off the Calais road? And how can the Doctor and his friends escape a horrible death on the dreaded guillotine?

The Reign of Terror is available now, RRP £20 on CD and £9 as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you'd like to have a go at winning one, answer this question correctly:

In the TV version of *The Reign of Terror*, who played the jailer of the Conciergerie prison?
A Rita Tushingham **B** Jack Cunningham
C Lynda Bellingham

TERMS AND CONDITIONS The competitions open on Thursday 23 June 2022 and close at 23.59 on Wednesday 20 July 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**

The Second Doctor Adventures
Beyond War Games

RELEASED July
BIG FINISH
RRP £19.99 (CD plus digital), £16.99 (digital only)

Comprises:
The Final Beginning
by **Mark Wright**
and **Nicholas Briggs**
Wrath of the Ice Warriors
by **Andrew Smith**

STARRING
The Doctor **Michael Troughton**
Raven **Emma Noakes**
Catrona **Anna-Maria Nabirye**
Silas **Tim Treloar**
Brigadier Lethbridge-Stewart **Jon Culshaw**
Sheena Flynn **Lucy Goldie**
Lady Zelanda **Katy Manning**
Skaar/Tam Walsh/Dougie **Mark Elstob**
Idnaal/Ice Warriors/Daleks **Nicholas Briggs**

A whole new era for the Second Doctor is about to begin.

"Patrick Troughton is my favourite Doctor," says Nicholas Briggs. "I don't normally do favourites, as it often feels disloyal to others. But I feel I can stick my neck out here, because Patrick Troughton's Doctor is the one that every subsequent Doctor has been influenced by, to varying extents. He is the eccentric space-time traveller who wanders through infinity, righting wrongs, on purpose. And he's cuddly and nice and has a good sense of humour. That's my favourite kind of Doctor. So this is my home territory as a fan."

And as director of *The Second Doctor Adventures*, Nick is helping to guide the character into uncharted terrain. The series takes place between *The War Games* (1969), which marked Troughton's final regular appearance as the Second Doctor, and *Spearhead from Space* (1970), Jon Pertwee's debut as the Third. After being put on trial by the Time Lords, the Doctor has been sentenced to exile on Earth, and a forced regeneration – but although those punishments can't be avoided forever, it turns out they *can* be postponed.

A new Second Doctor saga starts where his TV tenure ended in *Beyond War Games*.

"It's fresh snow," says Mark Wright, the producer of this two-story box set. "There are no footprints on it. It means that you're not constrained by the continuity between each story. You're not slotting into gaps. You don't have to be thinking about putting the Doctor back in a particular place.

"I mean, eventually the Third Doctor happens," he adds. "But the way we've done it is that the Third Doctor has *already* happened – this is a null point in time, effectively."

The narrative space between the televised adventures of the Second and Third Doctors has previously been referred to by some fans as 'Season 6B'. *War Games* co-writer Terrance Dicks went on to embrace it in some of his later novels, including 2005's *World Game* (see *Apocrypha*, **Doctor Who Magazine** 577). But these audio dramas are a new take, starting the story from scratch.

"Mark and I talked a lot about what our approach should be," says Nick. "Together, we came up with the storyline that formed the basis of this. But we didn't really talk much about how the 6B idea had developed over the years, and I'm certainly not aware of it in any detail. We just did our own thing, but I dare say it's not entirely unlike the 6B idea."

One common thread between previous depictions and *Beyond War Games* is that the Doctor's reprieve comes with conditions. "He's under orders," Nick reveals. "He's been saved from his sentence, but for nefarious purposes.

> **"He's cuddly and nice and has a good sense of humour. That's my favourite kind of Doctor."**
> NICHOLAS BRIGGS

He can live as an alternative splinter of himself, but must do as he's told. Because of his kind, curious and brave nature, he can't help but get involved in the situations he's dumped in, but there's always the stalking shadow of the unknown purpose behind his 'missions'. That's what he's going to be finding out about, bit by bit, as these stories continue over the years. There's a long journey ahead and many questions to be answered along the way."

The journey kicks off with *The Final Beginning*, written by Mark and Nick. "The story opens a quantum second after the end of *The War Games*," Mark explains. "The Doctor ends up on this strange, snowbound planet in the middle of a blizzard, and he thinks he's been a bit clever and escaped from the Time Lords. Wandering around this wasteland, he finds a young woman called Raven, who is also lost there, and two wheeler-dealing prospectors, Catrona and Silas. So that's the set-up: there are four mismatched people who end up on this snowy planet that seems to have appeared from nowhere. What does this all mean, and how is the Doctor going to get out of it? He slowly starts to piece certain things together..."

It continues in Andrew Smith's *Wrath of the Ice Warriors*, which brings back elements of the Second Doctor's pre-trial adventures: UNIT, the Brigadier and the eponymous monsters. "Because *The Final Beginning* is a slightly more left-field kind of story, and a bit unsettling, I wanted to do something that was completely comforting and familiar," says Mark. "So *Wrath of the Ice Warriors* is *Doctor Who* comfort food, I think. But it's also got interesting new things in it – like Katy Manning playing an Ice Warrior!"

On screen, the transition from the Second Doctor to the Third was about more than just the lead actor changing, and Mark hopes *Beyond War Games* will feel like a blend of both eras. "That's why we've done the cover in colour – it's as if this was happening in January 1970," he says. "It's being aware of those changing tones and styles of story between the 1960s and the 70s. You can get a real hybrid type of story in this range. You can look at what's gone before in the Troughton era, but you can look at what they were doing in the Pertwee era, and maybe mix it all up together."

Michael Troughton *is* the Doctor!

Following in his father's footsteps as the Second Doctor for these new audio adventures is actor Michael Troughton.

"This is a Troughton DNA performance," says director Nicholas Briggs. "You couldn't put Michael's performance next to his father's and say, 'That sounds the same.' But it *feels* the same. It has the same impetus, the same sense of fun. Michael knows the character inside out and he's playing that character beautifully.

"I liken it to Helen Mirren playing the Queen," he continues. "She didn't sound or look exactly like the Queen, but after a while you have difficulty remembering what the original looks and sounds like, because this version is so complete. It's the same with Michael. He convinces you he's the Second Doctor – and it's all done with such love and a really warm sense of fun."

Opposite page: Claudia Gironi's cover art for *Beyond War Games*.

Opposite page inset: Lucy Goldie.

Top: Michael Troughton plays the Doctor.

Above: Tim Treloar, Nicholas Briggs, Anna-Maria Nabirye and Emma Noakes.

Left: Mark Elstob and Katy Manning.

Classic Doctors, New Monsters
The Stuff of Nightmares

The *Classic Doctors, New Monsters* range returns after five years away with *The Stuff of Nightmares* – four stories pairing Doctors from 20th-century *Doctor Who* with monsters from the 21st.

The anthology opens with *The House that Hoxx Built*, in which the Third Doctor and Sarah Jane Smith travel to the far future and meet the Hoxx of Balhoon – brother of the Moxx from 2005's *The End of the World*.

"*The End of the World* was very colourful, but I wanted to try it as a black-and-white, spooky film," says writer Tim Foley. "I wouldn't say it's a horror – it's more *Scooby-Doo* levels of 'things that go bump in the night'. It's about the Doctor and Sarah staying the night with the Hoxx, who's a big Earth enthusiast and has rebuilt this manor house from very long ago."

As in *The End of the World*, in which a jukebox was misidentified as an iPod, the future doesn't remember the present with perfect accuracy – but the Hoxx is trying his best. "He does misinterpret a lot of things," Tim says. "But I think his heart's in a good place, and he's somebody who wants to keep history alive. I think of all the times I went to museums as a kid, and those passionate volunteers who really make a period come to life. I wanted that vibe to him."

In the second story, the Fourth Doctor and Leela encounter Tivolians – the cowardly aliens from *The God Complex* (2011) and *Before the Flood* (2015) – in 1970s Rome.

"I decided this was going to be a story where the Doctor and Leela had a temporary Tivolian sidekick," explains Robert Valentine, writer of *The Tivolian Who Knew Too Much*. "Leela is the complete opposite of everything they are. She is brave and gung-ho and courageous, and they are not. So it's a comic gift, and it was great fun having either the Doctor or Leela save the other with the help of Timble Feebis.

"But I also decided to make the villains of the piece Tivolians," he adds. "Tivolians are utterly submissive, but what if our villainous Tivolians submitted to their own psychopathy? That was my way of using the rules of what it is to be a Tivolian to diversify what a Tivolian can be."

In Roy Gill's *Together in Eclectic Dreams*, the Kantrofarri (or 'Dream Crabs') from 2014's *Last Christmas* are up against the Sixth Doctor and his companion Mari Yoshida.

"I went back and looked at *Last Christmas*," says Roy. "It has the layers of dreams and reality – it's got that *Inception*-type feeling to it – and I wanted to go into that. Then it was just about trying to find a new setting."

One of the settings is the Lethe Foundation. "It's there to aid people who have difficulty with sleep and nightmares, but also to research the possibilities of dreams," Roy explains. "So I guess it's a boundary space – a space between this world and another world, where there might be useful things lurking, but there might also be danger."

In *If I Should Die Before I Wake*, written by John Dorney from a story by Jacqueline Rayner, it's the Eighth Doctor and Charley Pollard's turn to face the Dream Crabs.

"They're almost designed for twists and playing games with narrative, which is entirely up my street," says John. "So that's one of the things I was very keen to play with, and Jac's storyline fed into some aspects of that."

John's script is a two-hander, which begins with the Doctor telling Charley a bedtime story. "But there are slightly strange things hanging around the edges of it," he says, "that indicate this bedtime story might be more complex than it initially appears..."

RELEASED July
BIG FINISH
RRP £24.99 (CD plus digital), £19.99 (digital only)

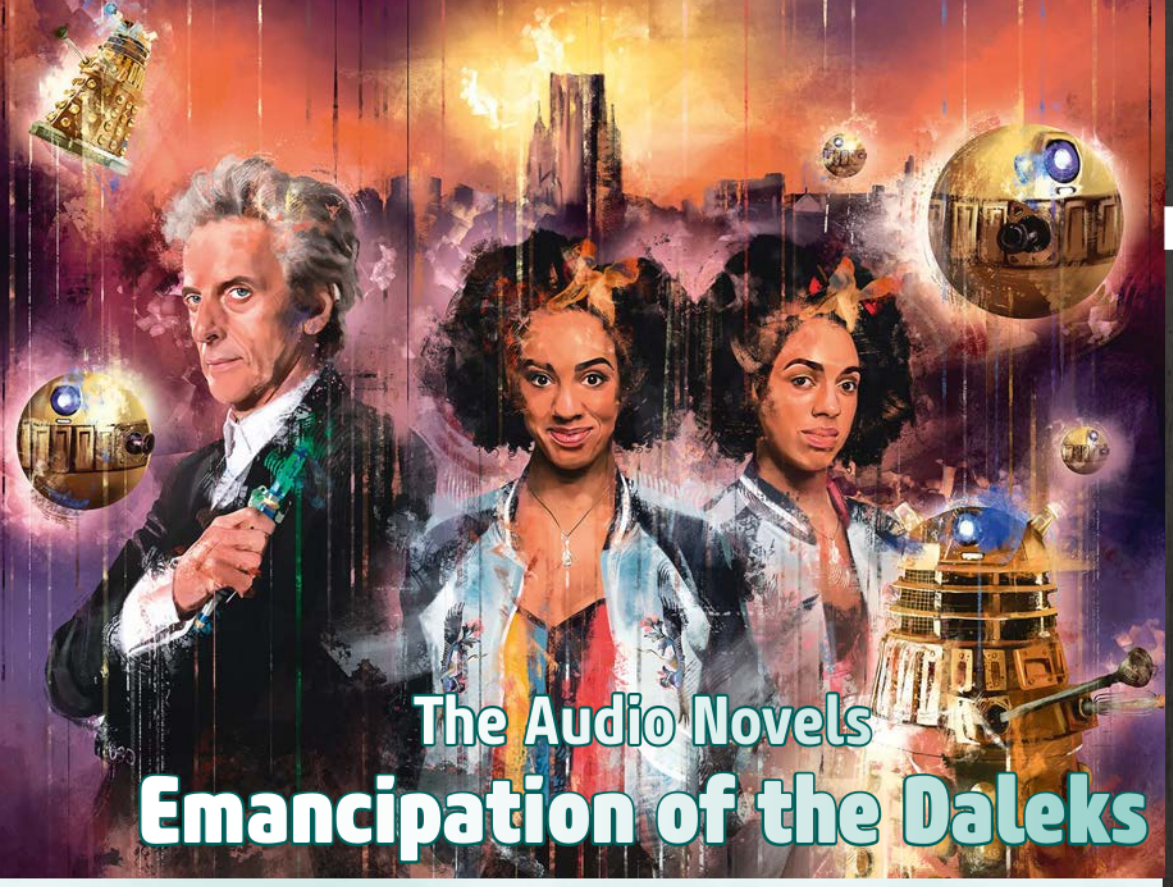
Comprises:
The House that Hoxx Built by **Tim Foley**
The Tivolian Who Knew Too Much by **Robert Valentine**
Together in Eclectic Dreams by **Roy Gill**
If I Should Die Before I Wake by **John Dorney**

STARRING
The Doctor **Tom Baker**
The Doctor **Colin Baker**
The Doctor **Paul McGann**
The Doctor **Tim Treloar**
Leela **Louise Jameson**
Sarah Jane Smith **Sadie Miller**
Mari Yoshida **Susan Hingley**
Charlotte Pollard **India Fisher**
The Hoxx of Balhoon **Dan Starkey**
Timble Feebis **Robert Daws**
Volen Steasel **Anthony Howell**
Mr Quave **Damian Lynch**
Tara **Rebecca Front**
Francesca **Ozioma Whenu**

> **"*The End of the World* was very colourful, but I wanted to try it as a black-and-white, spooky film."** TIM FOLEY

Top: Rafe Wallbank's cover art for *The Stuff of Nightmares*.

Right: Tim Treloar and Ozioma Whenu.



The Audio Novels

Emancipation of the Daleks

We're heading back to Bristol for a story set during the Twelfth Doctor's time at St Luke's University, and it begins with something impossible: the Doctor's friend, Bill Potts, is visited by a 40-year-old version of herself.

"I was trying to think of things that will make people sit up and take notice," says Jonathan Morris, writer of *Emancipation of the Daleks*. "We all know that Bill, at the end of *The Doctor Falls* [2017], becomes an interdimensional being and goes off to travel the universe with Heather. So as soon as a Bill from the future turns up, you go, 'But that's wrong, that's contradicting what we've been told.' Sometimes doing things which it looks like you're not allowed to do is a really good hook!"

RELEASED July
BIG FINISH
RRP £17.99 (digital only)

FEATURING The Twelfth Doctor and Bill Potts
WRITTEN BY Jonathan Morris
READ BY Dan Starkey

And things only get stranger from there, as a Dalek spaceship crash-lands on the university in the recent past, and the Doctor and Bill find themselves in an unfamiliar version of the present.

Jonathan was excited by the opportunity to give the characters a more full-on encounter with the Daleks than either had received on TV. "Bill does meet them briefly in *The Pilot*," he says, "so in my story she already knows what a Dalek is, more or less. It's trying to give her and the Twelfth Doctor 'proper' Dalek stories, where the Daleks are behaving villainously, being true to themselves. *Into the Dalek* [2014] was all about a Dalek that's *not* behaving like a Dalek. I wanted to do the sort of story where it's about the Daleks invading planets, exterminating people... It's all the things that you would want Daleks to do."

The story unfolds over three episodes. "Each of the episodes begins in the same way, with the Dalek saucer crashing on Bristol," Jonathan explains. "You're seeing that from different points of view. In episode one, it's the Doctor and Bill seeing what the world is like 20 years later. Episode two starts from the day of the crash, following it through somebody's life as they grow up in a world where history is being changed... So you get to have nice structural echoes."

And it's closer to home than previous tales of Dalek occupation. "It's contemporary Earth," says Jonathan. "It starts in the 1990s and goes through to 20 years later, so it's within the lifetimes of most of the people who will be listening to the story. So as you remember the last 20 years, this is going to tell you a different version of those 20 years with the Daleks in it. It's our world, and I think that actually makes it much more powerful. Certainly, the section about growing up over the last 20 years in this Dalek timeline is some of the best writing I've done. I think it's actually quite serious and dark and relevant."

Jonathan worked on the story throughout the pandemic. "I came up with the idea in 2019, thinking it'd be quite fun to do this story about an apocalyptic version of Earth," he remembers, laughing. "Then I started writing it, this doom-laden situation, and the world outside my window was going to pot as well!

"I had to put it aside for a bit, because there was other work coming in and urgent stuff in my life, and then I came back to it," he continues. "But I used that. It's in different sections, and each section was actually written months apart. You get a sense of time passing as you listen to it, because time was passing as I was writing it. So it's sort of my journal of a plague year." **DWM**

Top: Claudia Gironi's cover art for *Emancipation of the Daleks*.
Above inset: Narrator Dan Starkey.

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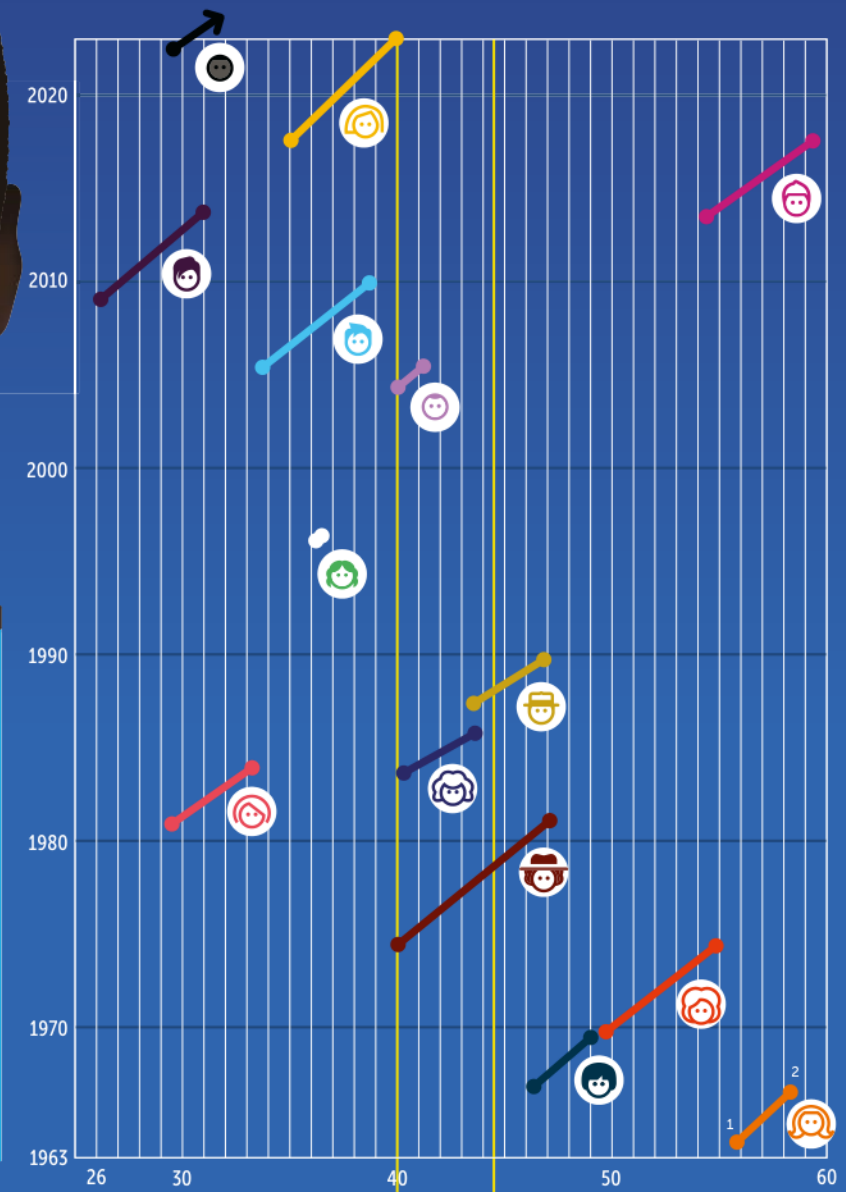

[1] Casting announced in *Kinematograph Weekly*, 24 October 1963

[2] Last regular episode *The Tenth Planet* 4, 29 October 1966

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